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LIBRARY

M. Knoedler & Co.

14 East 57th St.

New York

Philip Herbert"—William Dobson; L. Prendergast	250
"Charles I on Horseback"—Gainsborough after Van Dyck; Carl Glucksmann	1,600
"Former Gallery in Louvre"—John S. Davis; J. W. Finn	250
"Interior St. Peter's"—John S. Davis; J. W. Finn	800
Total	\$21,970

Porcelains.

The porcelains and other art objects, the property of the late Wm. M. Laffan, were sold on Jan. 20 and 21. Edson Bradley paid \$700 for a Beaker in brilliant enamel colors; Floyd Warren paid \$200 for a Quadrilateral iron rust vase; James W. Barney secured a tall oviform vase for \$200; Mrs. George Blumenthal paid \$2,500 for an antique marble head; E. L. Knoedler paid \$80 for a wood engraving by Timothy Cole; a pair of rare fishbowls of the Chia Ching period was sold to Edson Bradley for \$2,300; he also paid \$1,050 for a blue and white palace jar and \$550 for another pair of blue and white jars.

The New York Press

DAILY EDITION.

New York, Saturday, Jan. 21, 1911.

SALE OF LAFFAN TREASURES BRINGS OUT NEW BUYERS

Pictures in Collection Go at Prices
That Show Appreciation.

PORCELAINS BRING \$25,000

Editor's Carefully Gathered Objects
at Auction in the American
Art Galleries.

The sale of the William M. Laffan collection of paintings and other art objects began yesterday with two sessions, that of the afternoon at the American Art Galleries being devoted to Oriental porcelains, while at the evening session in Mendelssohn Hall the fifty-six paintings were disposed of. The financial result of the night session was only \$21,970, while the total of the afternoon sale was \$25,530.50.

The picture sale brought out several new buyers, who bought liberally with the courage of conviction. J. W. Finn was one of these men, and he purchased the two large interiors of the Louvre and St. Peter's at Rome, by John Scarlett Davis, for \$250 and \$800; the "Portrait of a Man," by a North Italian master, for \$200; "The Virgin with St. Sebastian and St. Roch" for \$425; "Diana and Her Nymphs,"

by Jan Breughel, for \$550; the Lucan Van Leyden triptych for \$950; "Virgin and Child," by De Zurbaran, for \$150. "Christ Child Between Mary and Joseph," by Cano, for \$375, and Veneziano's "Flagellation of Christ" for \$125. Henry Woods was another new man, who secured Claessen's "Virgin with Child" for \$225, Jan Breughel's "River Scene" for \$300, "The Portrait of a Lady," by a Dutch primitive, for \$575, and "The Illness of King Antiochus" for \$550.

Carl Glucksmann paid one of the highest figures of the night, which was \$1,600, for Gainsborough's "Charles I. on Horseback," this same buyer also getting Lippi's "Adoration of the Child" for \$1,350. George Richards paid \$1,600 for the best known painting in the collection, Reynolds's "Laughing Girl," for which Laffan paid \$25 at Christie's in London several years ago when it was in an unrecognizable condition. L. Prendergast gave \$100 for Gainsborough's "Portrait of Orpin," \$250 for Dobson's "Philip Herbert," \$150 for Cano's "Portrait" and \$375 for Greuze's "Portrait of a Young Prince." Mrs. Payne paid \$150 for "The Battle on the Bridge," \$450 for Beham's "Portrait of Queen Anne of Bavaria" and \$425 for Mor's "Portrait of Philip of Spain." Among the other buyers were Cottler & Co., C. A. Platt, Thomas F. Ryan, F. L. Hine, Robert S. Minturn and B. G. Goodhue.

At the afternoon session a pair of Rhodian tiles went for \$300, a pair of porcelain lions of the Kang hsi period were bought by L. Henry for \$1,040, a pair of oviform temple jars went to Phillips for \$1,080 and a quadrilateral vase to Henry for \$325. Edson Bradley bought a pair of fish bowls of the Chia Ching period for \$2,300, a pair of seated lions in porcelain for \$520, a beaker-shaped vase of the Kang hsi period for \$700, a pair of blue-and-white palace jars for \$1,650 and a single one of the same porcelain and colors for \$1,050. The sale comes to an end this afternoon.

WILLIAM M. LAFFAN SALE.

The "Verdict of the Vicinage" on the pictures owned by the late William M. Laffan, or rather on the claims of a few injudicious friends that he was a great picture expert, and that "his judgment on art matters was final," was an unfavorable one.

Mendelssohn Hall, where Mr. Thomas E. Kirby sold the pictures at auction on the evening of Jan. 20, has rarely, if ever, been as sparsely filled at an auction sale of the American Art Association. There were few dealers of prominence present, and almost an entire absence of the critical connoisseurs, which it might have been thought, the glowing eulogies of Mr. Laffan as a picture expert, published in advance of the sale would have attracted. The total of the sale for 56 pictures was only \$21,970, and there is reason to believe that many were bought by the few friends present or represented through agents. Carl Glucksmann, the dealer, paid \$1,350 and \$1,600 respectively for an "Adoration," attributed to Fra Lippi, and a copy by Gainsborough of Van Dyck's Charles I on horseback with its ugly necked horse and a "George Richards" was reported to have parted with \$1,600 for the absurdly attributed Reynolds' "Laughing Girl," which the Herald art reporter eulogized as "the picture bought for 5 gns. (\$26.50), by Mr. Laffan at Christie's, and over whose authenticity he won a glorious victory over the critics." This "glorious victory" must have been in the mind of the Herald man, for it was never heard of before.

The few pictures of real quality in the collection went at bargain prices. The Ehrich galleries secured a little tryptych for \$925, which, if it could be authenticated, would be worth ten times that sum, and Cottier and Co. secured a screen by A. Ryder and Homer Martin, the Americans, for only \$725. C. A. Platt also picked up an early but good Tarbell for \$360. A "Mr. Finn" figured largely as a purchaser at the sale, and it was asked if he were any relation to "Mr. Fish."

Following are the names of the pictures, artists, purchasers, and prices:

"Meadow Near Stream"—August Franzen; A. Coleman	\$30
"Arctic Landscape with Northern Lights"—Henry B. Snell; W. H. Johnson	80
"Sunset Near Stream"—Franzen; J. H. Scoville	100
"Early Spring on the River"—Franzen; F. L. Hine	140
"Winter Landscape"—Walter L. Palmer; H. A. Thorn	110
"Meadow and a Pool"—A. Franzen; H. A. Thorn	60
"Corner in St. Mark, Venice"—Rhoda Holmes Nicholls; E. W. Lancaster	40
"Flowers"—Leon Bonvin; Otto Burnet, agent	60
OILS.	
"Sea View"—George H. Boughton; H. A. Thorn	45
"Stormy Sea"—Frank M. Boggs; Thomas Bentley	260
"Landscape"—J. Alden Weir; H. A. Thorn	100
"Landscape"—J. Alden Weir; H. A. Thorn	210
"Across the Room"—Edmund C. Tarbell; Charles A. Platt	360
"Landscape"—J. Alden Weir; F. L. Hine	610
"Moonlight on Stream"—Ralph Albert Blake-lock; O. Fukushima	750
"Screen with Three Panels"—Homer D. Martin and A. P. Ryder; Cottier & Co.	725
"Portrait, Young Prince"—Greuze; L. Prendergast	575
"View of Seine"—A. Guillaumin; Charles Crosby	200
"Cliffs on Seashore"—A. Vollon; C. W. Kraushaar	600
"Two Tigers"—A. Lancon; E. W. Lancaster	70
"Sunlight, Fontainebleau"—Schonheyder-Miller; O. Fukushima	275
"Queen Anne of Bavaria"—Barthel Beham; Mrs. Payne	450
"Three Graces"—Lucas Cranach; L. Henry	600
"Two Wings of a Triptych"—Antwerp School; Ehrich Gallery	925
"Philip II of Spain"—A. Mor; Mrs. Payne	425
"Elderly Woman"—Jacob A. Backer; Burnet, agent	175
"River Scene"—Jan Breughel, the Elder; Henry Woods	300
"Portrait of Lady"—P. Moreelse; H. Woods	375
"Portrait of Lady (Dutch Primitive)"—Unknown master; Henry Woods	575
"Illness, King Antiochus"—Lucas Van Leyden; Henry Woods	550
"Diana and Nymphs Surprised by Satyrs"—Jan Breughel, the Elder; J. W. Finn	550
"Marine"—Aernout De Smit; O. Burnet, agent	225
"Portrait, a Family"—Jacob Ochtervelt; F. F. Sherman	425
"Adoration of the Kings"—Michel Vau Coxie; B. G. Goodhue	260
"Virgin with Child"—A. Claessen; Henry Woods	225
"Triptych"—Lucas Van Leyden; John W. Finn	950
"Still Life"—Simon Lutichuys; Thomas Foster	125
"Saint Dorothea"—Spanish School; Robert S. Minturn	800
"Portrait"—Alonso Cano; L. Prendergast	150
"Virgin and Child"—De Zurbaran; J. W. Finn	150
"Christ Child, Mary and Joseph"—Alonso Cano; J. W. Finn	375
"Flagellation of Christ"—D. Veneziano; J. W. Finn	150
"Triptych"—Archaic School; Burnet, agent	225
"Portrait, Man"—North Italian Master; J. W. Finn	200
"Adoration of the Child"—Filippo Lippi; Carl Glucksmann	1,350
"Battle on Bridge"—Jacopo Du Ponte Il Basano; Mrs. Payne	150
"Architectural View"—G. Ghisolfi; Ehrich Galleries	400
"Virgin with Sts. Sebastian and Roch"—Ferrarese Master, 1514; J. W. Finn	425
"Portrait of Artist"—William Kidd; Thomas Footer	60
"Portrait of Orpin, Parish Clerk of Bradford"—Gainsborough; L. Prendergast	100
"Stormy Day"—John Constable; Charles Crosby	300
"Shepherd and Flock in Forest"—Richard Westall; Charles Crosby	100
"Laughing Girl"—Reynolds; George Richards	1,600

END OF THE W. M. LAFFAN SALE

Sum ————— *1-22-11*
TOTAL FOR PICTURES, PORCELAINS, BRONZES, &C., \$69,400.

Keen Bidding at Yesterday's Auction
—Italian Head of a Child of the Fifteenth Century Sold for \$2,500
—Pair of Bronze Lions Go for \$1,600.

At the concluding session of the auction at the American Art Galleries yesterday afternoon objects of art collected by the late William M. Laffan the bidders paid \$21,936.50 for the 179 catalogue lots, of which fifty were engravings and photographs without special significance. The interest of the day centred in Mr. Laffan's bronzes, for which there was sturdy competition. Yesterday's bids brought the total of the sale to \$69,437.

The most interesting competition of the afternoon followed upon the appearance of No. 335 of the catalogue, the fifteenth century Italian marble head of an infant, which brought out an initial bid of \$500. The offers went quickly up to \$2,050, coming from several quarters of the gallery. Among the bidders who were identified in a quick glance about were Harry Walters of Baltimore, Mrs. George Blumenthal, C. Canessa, the Italian antiquarian now in New York, representatives of the Metropolitan Museum of Art, which had not been a purchaser at the sale, and Thomas F. Ryan. With a jump in the bidding to \$2,500 the marble fell to Mrs. Blumenthal, and the competition had been such that Mr. Kirby was impelled to exclaim to her, "I congratulate you."

Mr. Blumenthal being a trustee of the Metropolitan Museum, it is possible that the head was bought for presentation to the museum, but this does not necessarily follow, as Mr. and Mrs. Blumenthal have assembled some rare objects of art at their home.

The bronze lions from the Baron von Brandt collection, copies of a pair in the summer palace near Pekin (318 of the catalogue), sold at \$1,600 to one of the best known collectors who prefers to keep himself unidentified at public sales. A pair of eighteenth century French bronze statuettes of river gods (343 of the catalogue) sold at \$1,850 to J. W. Finn.

Of the engravings "Spring," after Botticelli by Timothy Cole, sold to Knoedler & Co. at \$80. It bears in the engraver's handwriting the names of Mr. Laffan and Mr. Cole, with a note saying that it is not an etching but a wood engraving made by Cole at Florence in 1885.

The following objects, with the names of the buyers as announced, are those which sold at \$200 or over:

- 295—Cloisonné enamel teapot, with passion flowers and leaf scrolls on a turquoise ground; Yung-cheng; made by order of the Emperor. Edward Wasserman. \$200
- 313—Pair dense bronze altar vases, with archaic dragon and loose ring handles; Ch'ien-lung period. Henry. 200

- 318—Pair of ornamental basins of yellow bronze on chiselled bases; of the Ming period and exact copies of those in the summer palace of Yuan-Ming-Yuan, near Pekin; from the collection of Baron M. von Brandt. Henry. 1,600
- 319—Large Sentoku vase, oviform, with dragon scroll handles; in two sceptre head shaped panels, wave designs, rocks and Sanskrit characters in relief; yellow patina and inlaid with particles of burnished gold; Hsüan Tê. J. W. Finn. 205
- 320—Ming bronze vase decorated with thirty-two movable rings which are held by devil's heads. Mrs. Hyde. 250
- 321—Ming bronze vase with two large loose ring handles held by ogre heads on the shoulder and Haou-teen faces inlaid in gold and silver; encrusted with verdigris and covered with mottled red and brown patina. H. D. Babcock. 240
- 324—Tibetan statuette of a deity in bronze, plated with gold, standing on a lotus throne. J. W. Finn. 220
- 332—Bronze statuette, French of the seventeenth century; crouching Venus on green marble and porphyry base. Henry. 210
- 335—Antique marble head, Italian of the fifteenth century, which might be taken for the work of Donatello, but was attributed by its owner to Mino da Fresco (1437-1484), pupil of Desiderius da Settignano (1428-1464), a descendant in art of Donatello; height, without base, 7½ inches. Mrs. George Blumenthal. 2,500
- 339—Pair of candelabra, nineteenth century French, of chased and gilt bronze, reproduction of the Louis XIV. period. 200
- 340—Pair of candelabra formed of Oriental porcelain of turquoise blue in the form of hens; mounted in ormolu, with modelled flowers of Dresden porcelain. Richards. 280
- 342—Terra cotta head of a saint, Florentine of the sixteenth century, on a moulded wood base. Henry. 625
- 343—Pair of French bronze statuettes of the eighteenth century; figures of river gods, with rich patina. J. W. Finn. 1,850
- 347—Antique bronze, Italian of the sixteenth century; reproduction of the head of the central figure of the marble Laocöon group. Austin. 560
- 350—Statuette, Italian of the sixteenth century; stucco, colored; figure of the infant Christ holding an orb in the right hand, and with the left raised in blessing. J. W. Finn. 300
- 351, 352—Two carved wood painted statuettes of female saints; early fifteenth century French. J. W. Finn. 400
- 353, 354—Two carved wood panels, ascribed to Spanish workmen of the fifteenth century. J. W. Finn. 320
- 362—Henry II. oak library table of the sixteenth century, on five legs, turned and carved in an acanthus leaf pattern. William Salomon. 475
- 371—Two carved walnut armchairs, London reproductions of a Louis XIV. original. Mrs. R. H. Williams. 260
- 372—Two oak armchairs, London reproductions of an English seventeenth century original in the possession of Edwin A. Abbey, R. A. Mrs. R. H. Williams. 460
- 374—Oak settee, London reproduction of an English sixteenth century original at Sevenoaks. Mrs. R. H. Williams. 270
- 378, 379—Two Italian folding armchairs of the sixteenth century in carved and turned walnut; seats with movable slats. 320
- 381—Antique cabinet, French of the early sixteenth century; carved chestnut with four cupboards and five drawers; an exceptional example of craftsmanship in two divisions, unusual in cabinets of the date. E. S. Bayer. 850
- 382—Carved oak cabinet, French of the early sixteenth century; the upper portion arranged as a cupboard, the doors to which have boldly carved nude female figures, one holding the sword and scales of Justice, the other standing on a Corinthian column. Henry. 675
- 387—Old Senna rug, closely woven silky texture, ivory-white ground covered with small flowers and conventional patterns woven in pink, drab and black. J. C. Redmond. 350

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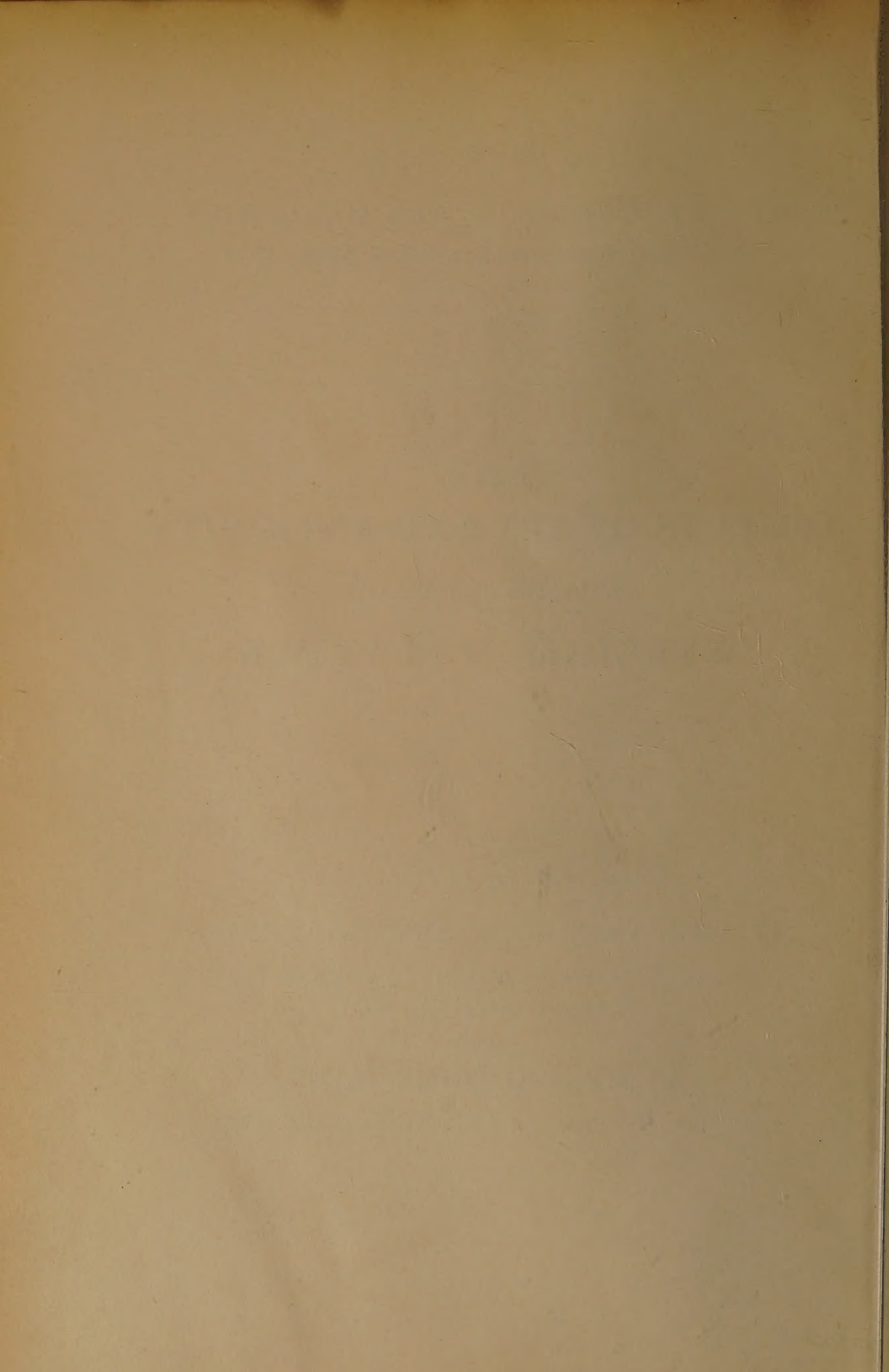
ON FREE VIEW
AT THE AMERICAN ART GALLERIES
BEGINNING SATURDAY, JANUARY 14TH, 1911

THE
OBJECTS OF ART AND ANTIQUITY

COLLECTED BY THE LATE

WILLIAM M. LAFFAN

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF FRIDAY AND SATURDAY
JANUARY 20TH AND 21ST
AND
AT MENDELSSOHN HALL
ON THE EVENING OF FRIDAY, JANUARY 20TH



435—
CATALOGUE

OF THE

ANCIENT AND MODERN
PAINTINGS

AND OTHER OBJECTS OF ART

Collected by the Late

WILLIAM M. LAFFAN

TO BE SOLD

AT UNRESTRICTED PUBLIC SALE

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

Press of THE LENT & GRAFF COMPANY
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

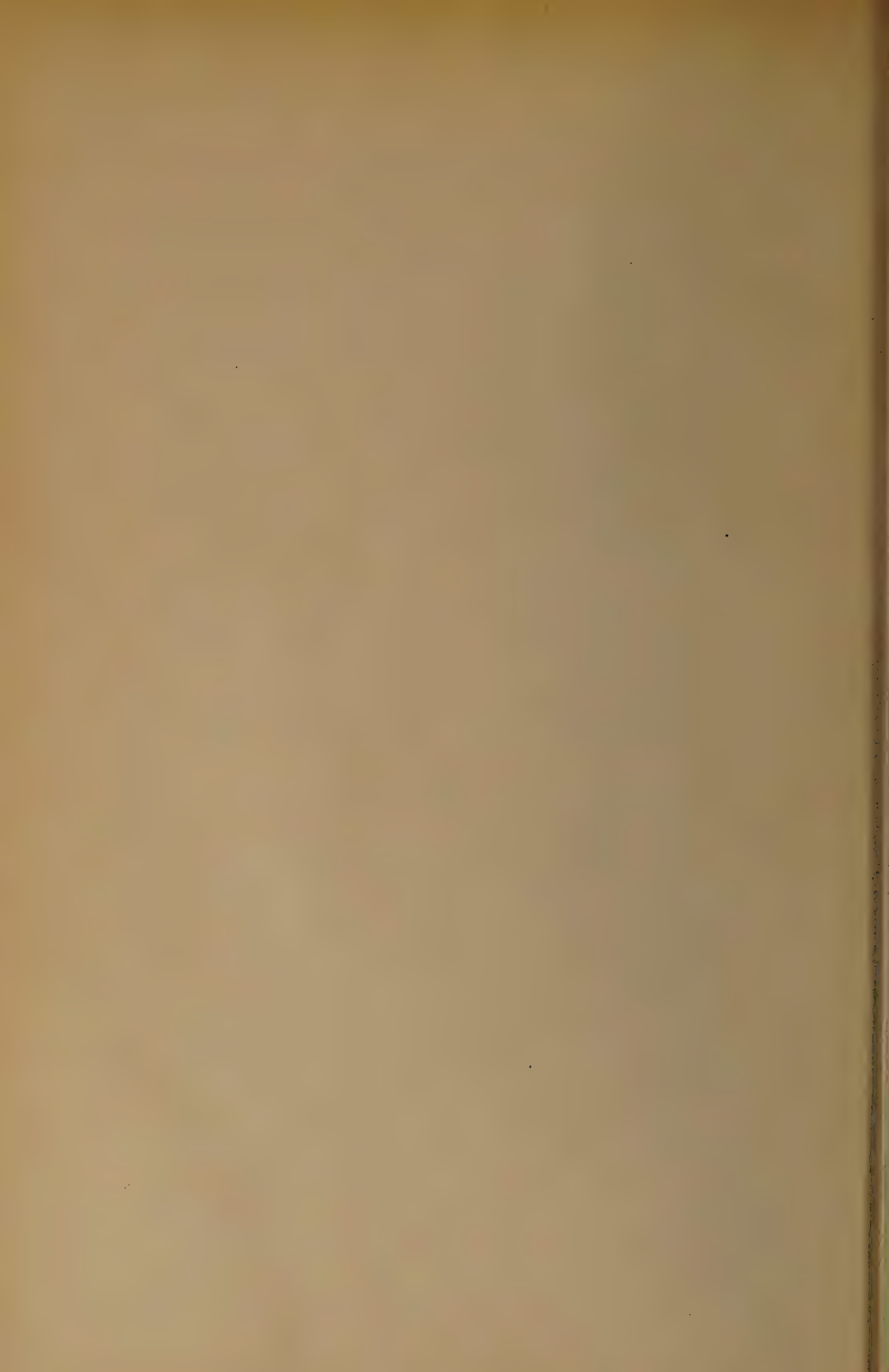
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

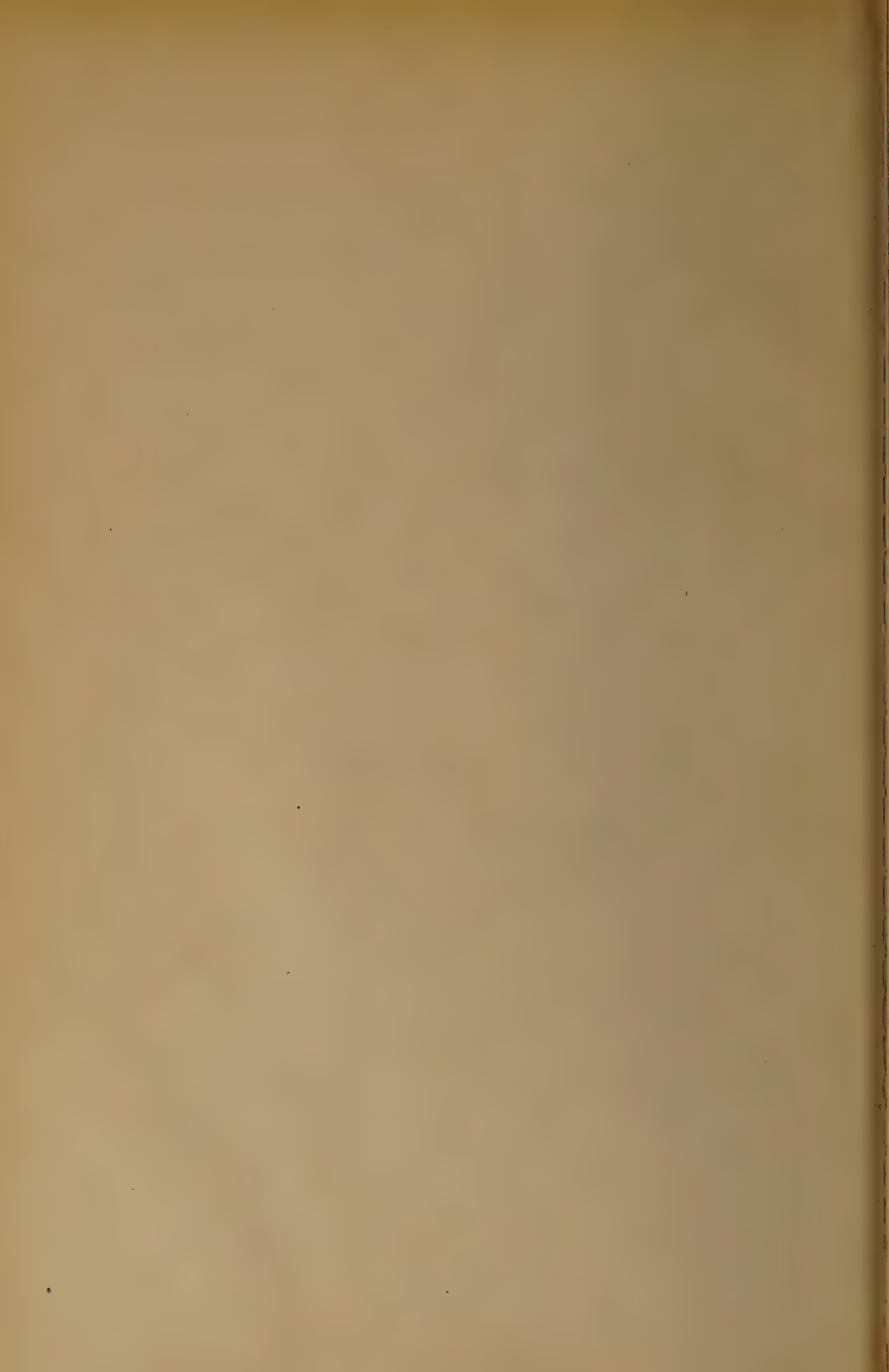
8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.



WILLIAM MACKAY LAFFAN

The late William Mackay Laffan was in the true sense a connoisseur of pictures and porcelains. His knowledge was profound and catholic, and he was naturally endowed with the sixth sense of the collector, an intuition which served him in the delicate task of selection and attribution. He gathered his art treasures primarily to gratify his personal predilections, and not with the purpose of selling them. His instinctive tact and wide experience earned for him an international reputation. Little wonder that his judgments were sought for, deferred to, and in the majority of cases were deemed final. His catholicity is proved by this present collection, which ranges from latter-day American paintings to Italian and Flemish primitives, from early English portraiture to Italian Renaissance, from Dutch *genre* to modern French Impressionism, from Lucas Cranach to Filippo Lippi. Mr. Laffan loved a beautiful work of art for itself, whether Oriental or Occidental. Schools greatly interested him, but the prestige of a mere name neither prejudiced nor allured him. Though, strictly speaking, he was a conservative, he was not insensible to the manifestations of contemporary art. He was thoroughly aware of the pitfalls that abound for the expert, and in making an attribution he was ever prudent and resourceful. He was intimately acquainted with all the famous collections, public and private, both in America and Europe. His memory was remarkable, his erudition not easily matched. He was truly an amateur of eclectic tastes.



CATALOGUE

EVENING'S SALE

FRIDAY, JANUARY 20TH, 1911

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY, NEW YORK

BEGINNING AT 8.15 O'CLOCK

MODERN PAINTINGS

AMERICAN SCHOOL

No. 1

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

MEADOW NEAR A STREAM

Watercolor on Paper

30.00 Height, 13½ inches; length, 20 inches

IN the foreground a body of water with reflections of the trees which are standing on the border on a meadow with bluish-green grass. Spots of reddish clay are seen along the bank. In the distance a farm house with red roof at the edge of a forest which encloses the meadow.

Signed in the right corner, AUG. FRANZEN.

No. 2

HENRY B. SNELL, N. A.

Born in Richmond, England, September 29, 1858. Pupil of Art Students League, New York. Specialty, marines

**ARCTIC LANDSCAPE WITH NORTHERN
LIGHTS**

Watercolor on Paper

88.00

Height, 17 inches; length, 21¼ inches

W. H. Mickle Smith

ON the ice in the foreground a polar bear is walking to the right. Behind him portion of an iceberg sloping to the right. In the dark blue sky, studded with stars, the brilliant greenish, bluish and reddish tints of the northern lights are seen, which are reflected on the ice in the foreground.

Signed in the right foreground, HENRY B. SNELL.

No. 3

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

SUNSET NEAR A STREAM

Watercolor on Paper

Height, $14\frac{1}{2}$ inches; length, $20\frac{3}{4}$ inches.

100.00

J. H. Scoville

IN the foreground a stream in which the trees on the bank and the yellow and orange sky is reflected. A green meadow on the bank of the stream and a few farmhouses behind it in the centre. To the right the wall of a park and a man working near a tree.

Signed in the left corner, AUG. FRANZEN.

No. 4

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

EARLY SPRING ON THE RIVER

Watercolor on Paper

Height, $21\frac{1}{4}$ inches; width, $14\frac{3}{4}$ inches

140.00

F. L. Heine

A HIGHWAY on the left and a stonewall on the border of a stream, in which a man is fishing. Two figures are leaning over the stonewall and watch the fisherman. On the left, behind the road, and to the right on the opposite side of the stream, willow and birch trees with light green and yellow spring foliage. A light violet shadow is thrown by a stonewall on the right on the sandy shore in the foreground.

Signed in the right foreground, AUG. FRANZEN.

No. 5

WALTER LAUNT PALMER, N. A.

*Born in Albany, New York, August 1, 1854. Pupil of F. E. Church,
in Hudson, N. Y., and of Carolus Duran, in Paris. Specialty,
winter landscapes*

WINTER LANDSCAPE

Watercolor

110.00 Height, 17½ inches; length, 23½ inches

H. A. Thorne

VIEW from a hill over a lake, on the border of which is a farm house. In the distance is a plain with hills on both sides. Scattering growth of low trees, with a few cedar trees in the foreground. Yellow, wintry sky with orange clouds over the blue hills in the distance, reflected in the clear water and forming a contrast to the purple and gray colors of the snow-covered landscape.

Signed in the right foreground, W. L. PALMER.

No. 6

AUGUST FRANZEN, A. N. A.

Born in Norrköping, Sweden. Pupil of Dagnan-Bouveret, in Paris

MEADOW AND A POOL

Watercolor on Paper

Height, 17½ inches; length, 25 inches

60.00

H. A. Thorne

IN the foreground a marshy pool in which a row of trees, which stand along the bank, are reflected. Fields of green grass and yellow grain on the bank and in the distance dense groups of trees and shrubbery. Gray, cloudy sky.

Signed in the right foreground, AUG. FRANZEN.

No. 7

RHODA HOLMES NICHOLLS

Born in Coventry England. Came to America in 1884. Pupil of Bloomsbury School of Art, London, and of Cannerano and Vertunni, in Rome

CORNER IN ST. MARK, VENICE

Watercolor on Paper

40.00 Height, $10\frac{1}{2}$ inches; width $6\frac{1}{4}$ inches

E. M. Lancaster

A FIGURE in a dark brown mantle kneels on a bench before a crucifix which stands high upon a stone sarcophagus of pink color. Two lamps either side. The shadow of the crucifix is thrown on the pillar behind. Through the columns to the right a glimpse in the bluish lighted interior of the church.

No. 8

GEORGE H. BOUGHTON, N. A. R. A.

*Born near Norwich, England, in 1834. Passed his youth in America.
Worked in Paris from 1853. Settled in London in 1863,
where he died in 1905*

SEA VIEW

Panel

Height, 5 inches; length, 8 $\frac{1}{2}$ inches

45.00

H. A. Thorne

IN the foreground a green plain with a large stone to the right. Sloping hills with few low trees and shrubbery to the left. Behind it the light blue sea is visible, with a part of the coast on one side. Light blue sky.

Signed to the right, G. H. B.

No. 9

FRANK M. BOGGS

*Born in Springfield, Ohio, in 1855. Pupil at the Ecole des Beaux-Arts
and of Gérôme, in Paris*

STORMY SEA

260. " Height, 15 inches; length, $21\frac{7}{8}$ inches

Thomas D. Clarke

To the right a village with a Gothic church with square tower. A stone wall in front of the houses, with a stairway leading to the sea. To the left some rocks. Stormy sea of pale green color in the foreground, the waves splashing against the wall. Gray clouded sky with some sea birds.

Signed to the left, BOGGS, '82.

No. 10

JULIAN ALDEN WEIR, N. A.

*Born at West Point, N. Y., August 30, 1852. Studied under his father,
Prof. Robert W. Weir, and in Paris with Gérôme. Honorable
mention, Paris Salon, 1881*

LANDSCAPE

Panel

Height, 10 inches; length, 14 inches
H. A. Thorne

A DELICATE landscape. House in distance. Spray
is in the air, the trees are about to bud. There are
truth and poetic feeling in this small canvas.

Signed at the left, J. ALDEN WEIR.

No. 11

JULIAN ALDEN WEIR, N. A.

*Born at West Point, N. Y., August 30, 1852. Studied under his father,
Prof. Robert W. Weir, and in Paris with Gérôme. Honorable
mention, Paris Salon, 1881*

LANDSCAPE

Panel

210.00 Height, 15 inches; length, 18 inches

H. A. Thorne

A HOUSE and barn are in the background. Two trees denuded of leaves are in the foreground, which reveals a stretch of bleak browns. The mood is autumnal.

Signed at the left, J. ALDEN WEIR.

No. 12

EDMUND C. TARBELL, N. A.

*Born at West Groton, Mass., April 26, 1862. Studied in Paris with
Boulanger and Lefebvre. Resides in Boston*

ACROSS THE ROOM

Height, 24 inches; length, 30 inches

360.00

Charles A. Platt

A LADY in evening gown reclines on a couch. Her opera mantle is thrown carelessly at her side. To her left is a window with the blinds down. Light filters through and shows the long foreground of a highly polished floor. The handling of values and sense of atmosphere are characteristic of this distinguished artist.

Signed at the right, TARBELL.

No. 13

JULIAN ALDEN WEIR, N. A.

*Born at West Point, N. Y., August 30, 1852. Studied under his father,
Prof. Robert W. Weir, and in Paris with Gérôme. Honorable
mention, Paris Salon, 1881*

LANDSCAPE

Height, 17 inches; width, 26½ inches

610.00

F. L. Hine

FARM house in background. Haystacks at the right.
The foreground is painted in tender green tonalities.
The trees are without foliage. A delicate sky lends
depth and distance to this charming composition.

Signed, J. A. WEIR.

No. 14

RALPH ALBERT BLAKELOCK

*Born in New York in 1847. Honorable mention at Paris Exhibition
in 1900*

MOONLIGHT ON A STREAM

757.00 Height, $35\frac{1}{4}$ inches; length, 55 inches

To the right a tall tree, through the foliage of which the full moon shines, throwing reflections on the stream which flows towards the centre and forms a small waterfall. Shrubbery and low trees on the left. The sky is partly clouded with yellowish clouds on the horizon.

Signed in the lower left corner, RALPH ALBERT BLAKELOCK.

*owned by Mrs. William Park
5-10-19.*

No. 15

HOMER DODGE MARTIN, N. A.

*Born, October, 1836. Pupil of William Hart. Landscape painter.
Died, 1907*

ALBERT PINKHAM RYDER, N. A.

*Born in New Bedford, Mass., March 19, 1847. Pupil of N. A. D.
under William E. Marshall*

SCREEN WITH THREE PANELS

Centre panel by Martin and two side panels by Ryder

BEECH TREE NEAR A POOL

Centre Panel

725-00 ^{Length, 27 inches; width, 18¾ inches} Collier Rec.
ON the left, behind a small pool, a thick beech tree with reddish foliage of which only the lower part is visible. In the foreground and to the right reddish-brown shrubbery, and behind the tree a sloping hill. Bluish sky with yellowish clouds on the horizon in the lower part.

Painted on leather on a gold ground.

STAG DRINKING WATER

Left Panel

Length, 27 inches; width 18 $\frac{3}{4}$ inches

IN the right foreground a little pool from which a green meadow in the distance is a hill. Gold-colored further back. A small oak tree in the left corner and a thick oak tree in the right corner. Behind the green meadow in the distance is a hill. Gold-colored sky.

Painted on leather on a gold ground.

STAG AND TWO DOES UNDER A TREE

Right Panel

Length, 27 inches; width, 18 $\frac{3}{4}$ inches

IN the centre a sturdy oak tree, under which the stag, turned to the left in profile, and two does are standing close together. In the foreground a road and a green meadow behind the tree with groups of trees in the distance and a hill to the right. Gold sky.

Painted on leather on a gold ground.

MODERN FRENCH SCHOOL

No. 16

LÉON BONVIN

Brother of Francois Bonvin, born in 1834, at Vaugirard; died in 1866
Painter of watercolors

FLOWERS

60.00 Watercolor on Paper *Miss Kane*

Height, 6½ inches; width, 5¼ inches

A BUNCH of wild flowers with small, white blossoms placed in a glass against a brownish-gray background.

No. 17

JEAN BAPTISTE GREUZE

Born at Tournus, near Macon, in 1725. Died at Paris in 1805. Member of the Academy at Paris. Pupil of Gromdon, at Lyons

PORTRAIT OF A YOUNG PRINCE

575.00 Height, $22\frac{5}{8}$ inches; width, 20 inches,

Mrs. Prendergast

HALF length, hands not visible. He looks up to the right with half open mouth, and has long fair curls falling on his shoulders. He wears a red-brown waistcoat, loose collar and green jacket open in front. Gray-brownish background.

P-B. Jan 27, 1954. #57

No. 18

ARMAND GUILLAUMIN

Born at Paris, February 16, 1841. Studied there at the Academie Suisse, in company with Pissarro and Paul Cézanne. Participated in the Exhibitions of the Impressionists, 1874-1877

VIEW OF THE SEINE IN PARIS, NEAR THE ISLE DE LA CITÉ

Height, 22½ inches; Length, 27½ inches

200.00

C. Crosby

THIS important work by the distinguished impressionist, represents an afternoon sky with yellow and orange thin clouds in the sky, reflecting red and orange spots on the water. A green boathouse in the centre surrounded by some boats moored to the stone wall on the left side of the river. Greenish-blue poplar trees on the same side partly conceal a large architecture. A stone arched bridge leads to the other side, where a series of small apartment houses flank the river with a few low trees before them. Farther back the Tour de St. Jacques. The sun reflects on the front of the houses.

On the back a vigorous sketch of an avenue with a group of figures in the foreground.

Signed on the left, A. GUILLAUMIN.

No. 19

ANTOINE VOLLON

*Born in Lyons, France, April 20, 1833. Died in 1900. Pupil of Ribot.
Genre, landscape and flower painter*

CLIFFS ON THE SEASHORE

600.00 *Height, $25\frac{3}{8}$ inches; length, $31\frac{1}{4}$ inches*

C. N. Kraushaar
To the right a chalky cliff standing against a sky covered with dark blue clouds. In the foreground white rocks and to the left dark brown rocks covered with seaweed. Behind a small strip of blue sea is visible. A few sea gulls are flying near the cliff. Blue sky, spotted with white clouds, is seen at the top.

Signed in the right corner, A. VOLLON.

No. 20

AUGUSTE LANÇON

Born in Saint-Claude, France, 1836. Died in 1894. Last of the Barbizon School. Painter of animals

TWO TIGERS

Height, 31 inches; length, 38¾ inches

70.00

E. H. Lancaster

ONE of the tigers is turned to the left and drinks water from a pool in the foreground. The other crouches behind him from the left, the head seen in front, and is consuming his prey. The beasts, partly lighted, stand against a background of dark green trees. On either side bits of the trees. Dark clouded evening sky.

Signed to the right, AUG. LANÇON, 1884.

No. 21

SCHÖNHEYDER-MILLER

MODERN FRENCH ARTIST

SUNLIGHT IN THE FOREST AT FONTAINEBLEAU

275.00 *Height, 61¼ inches; width, 40½ inches*
Otto Fuchs
VIEW in a forest with a group of tall beech trees to the left and smaller trees to the right, surrounded by a misty atmosphere under a gray sky. The sunlight streams to the left through the leaves and displays, with strong, brilliant reflections, all the colors of the rainbow around the centre light. The artist became blind from painting sunlight.

Signed in the right foreground, SCHÖNHEYDER-MILLER, FONTAINEBLEAU '99.

GERMAN SCHOOL

No. 22

BARTHEL BEHAM

German painter and engraver. Younger brother of Hans Sebald Beham, distinguished engraver. Born at Nuremberg, 1502. Died in Italy about 1540

PORTRAIT OF QUEEN ANNE OF BAVARIA

Panel

45-0. ^{Height, 10 inches; width, 7 1/4 inches}
BUST, slightly turned to the left, before a light blue background. She wears a black jacket, open in front and high up about the neck, over a dull red costume decorated with gold trimmings. A medal with a pearl, on the top of which is affixed an owl, hangs around her neck. Her hair is enclosed in a gold net, and over it she wears a broad, flat bonnet from which hangs a gold jewel on which three pearls are affixed. On the top the inscription: ANNA RECINA Etatis 17. 1521 (the inscription is very likely a later addition, but gives the right name and date).

Mrs. Payne Whitney

No. 23

LUCAS CRANACH

Born at Kronach, October 4, 1472. Died at Weimer, October 16, 1553

THE THREE GRACES

Panel, Rounded Top

600... Height, 15 inches; width, 10 $\frac{1}{4}$ inches

N. Henry

THREE nude female figures in a landscape with a tree to the right on which a pigeon is seated. The centre figure wears a large bonnet covering her hair from which a white veil falls down, which she holds with her right hand, and in her left a thistle. The figure to the right has loose hair and holds a violet veil with both hands; on the left hand a wedding ring. The third figure holds a purple veil which falls down from her right shoulder. In the left background mountains and a valley.

No. 24

ANTWERP SCHOOL

About 1530. Attributed to Jan van Coninxloo

TWO WINGS OF A TRIPTYCH

Panel

Height, 22 inches; width, 8½ inches

925-00

Left Wing, Inside

Ehrlich Galleries

PORTRAIT of an elderly man seen in three-quarter length. He is kneeling before a desk, and wears a dark brown costume and a mantle trimmed with fur. Behind him the interior of a Renaissance church with Gothic paneling.

Left Wing, Outside

CHRIST holding the lamb in His left arm and pointing at it with His right hand. The figure of Christ in grisaille before a reddish-brown background, with late Gothic ornaments in the upper part.

Right Wing, Inside

PORTRAIT of a woman, three-quarter length. She kneels before a desk on which an open prayer book lies. She wears a dark brown coat with red sleeves and fur hanging over the shoulders and a white cover. Behind her a stone niche, and through an arched door a view of a room in which a tabourette with a pillow on it and a mirror on the wall is visible.

Right Wing, Outside

ST. MATTHEW, the elder, painted in gray, standing against a red-brown background. Above him are late Gothic stone decorations. He holds the pilgrim stick in his left hand and wears a mantle over the right shoulder. On his broad brim hat is a shell.

FLEMISH AND DUTCH SCHOOL

No. 25

ANTONIS MOR

Born about 1512 in Utrecht. Died before 1582 at Antwerp. Pupil of Jan Scorel. Court painter in Spain and England

PORTRAIT OF PHILIP II OF SPAIN

Panel

425.00 Height, 16 inches; width, 15 inches

BUST, half turned to the left. Pale face, moustache and slight beard. Hair combed back. Black costume decorated with small strips of white fur and high small white collar. The star of the Golden Fleece hangs on his chest. Dark blue-green background.

*An inscription on the upper corners, PHILIP II, KING OF SPAIN.
At the height of the left shoulder, SR AN MORE FACT.*

Mrs. Payne Whitney

No. 26

JACOB ADRIAENSZ BACKER

Born in 1608 at Harlingen. Died in 1651 at Amsterdam. Pupil of Lambert Jacobs, in Leeuwarden, and of Rembrandt

PORTRAIT OF AN ELDERLY WOMAN

Panel

175.00 Height, 17 inches; width, 13½ inches
F. Hermann

BUST. She is slightly turned to the left and wears a black costume trimmed with fur, a large white ruff and a white bonnet embroidered with flower branches. Gray background.

The picture has been rightly attributed to Jacob Backer by Hofstede de Groot. The artist's pictures are often mistaken for Rembrandt and for Jacob Gerritsz Cuyp. His best pictures are in Amsterdam, Dresden, Berlin and Brunswick.

No. 27

JAN BREUGHEL, THE ELDER

(Jan Breughel, the elder, called Velvet Breughel)

Born in 1568 at Brussels. Died at Antwerp in 1625. Son of Peter Breughel the elder. Pupil of his father and P. Goetkind at Antwerp. 1597 member of the guild

RIVER SCENE

300.00

Panel

N. Henry

Height, 12¾ inches; length, 19½ inches

THE river extends from the right corner to the middle distance where it flows around a little island. In the foreground wooded hills with a small pool to the left in which some ducks are swimming. Behind it an avenue, in the centre of which a horseman is approaching. A group of gypsies in bright colored costumes are reposing in the centre of the foreground; two donkeys nearby. On the other side of the river high rocks; at the foot of which some water mills and a mine; also a church. Light blue distant and blue sky with white clouds.

No. 28

PAULUS MOREELSE

DUTCH SCHOOL

Born in Utrecht in 1571. Died there in 1638. Pupil of Mierevelt

PORTRAIT OF A LADY

375.⁰⁰

Height, 21 inches; length 25 inches

N. Henry

HALF length figure, the hands not visible, slightly turned to the left. She wears a three-fold ruff with reticella lace and a dark dress embroidered with gold and a chain of gold and enamel work is suspended over her breast with two red buttons. A comb inlaid with pearls and jewels in the hair. Gray-brown background.

A° 1617

Signed in the upper right-hand corner, AETATIS 31.

No. 29

DUTCH PRIMITIVE

(Unknown Master)

THE PORTRAIT OF A LADY

5-75-c 0 Height, 17 inches; width, 13 inches

N. Henry

A YOUNG lady, evidently of Dutch aristocratic family, sits almost facing the spectator. She is attired in a black dress, wears a ruff and a chain, and in her outstretched hand she holds a tiny flower. Her head is coiffed, the hair is delicate gold. Her expression is reserved. The coloring is fresh.

LUCAS VAN LEYDEN (JACOBENZ)

Born at Leyden, 1494, died there 1533. Famous painter and engraver, period of Albrecht Dürer, and is regarded as the patriarch of the Dutch School

THE ILLNESS OF KING ANTIOCHUS

Panel

530.00 Height, 30¼ inches; width 24½ inches

N. Henry

THE king is half erect in his bed on the left and embraces the Queen Stratonice who kneels before him and holds a dish of soup. She points with her left hand to the rear where her husband, Seleukus, stands in the doorway and speaks to the physician Erasistratus. There is a red cover on the bed and a high red baldachino. The queen wears a costume of light blue-green and white atlas and a headdress of gold filigree work. On a little Gothic bench in the right foreground a candlestick and the brocade mantle of the king. In the rear a window with Gothic stone decorations; underneath a richly carved bench and a buffet with plates on it to the left of the window. On the wall a clock in the transition style from Gothic to Renaissance.

The story has been taken from Plutarch's Life of Demetrius, Chapter XXXVIII. Stratonice was the daughter of Demetrius and married to the King Seleukus. Her stepson Antiochus fell in love with her, and as he could not resist his passion, he decided to die and refused to take nourishment. The physician Erasistratus discovered the reason and told it to the father who decided, on account of love of his son, to nominate Antiochus king and to give him Stratonice as wife.

No. 31

JAN BREUGHEL, THE ELDER

(Jan Breughel, the elder, called Velvet Breughel)

Born in 1568 at Brussels. Died at Antwerp in 1625. Son of Peter Breughel the elder. Pupil of his father and P. Goetkind at Antwerp. 1597 member of the guild

DIANA AND HER NYMPHS SURPRISED BY SATYRS

550.00

Panel

J. H. Finn

Height, 23½ inches; length, 41½ inches

To the left lies Diana and three nymphs sleeping under a tree, while two satyrs crouching behind a tree look at them. In the foreground the winged Amor holds two large dogs in leash. A group of hunting dogs, more than twenty, in the foreground to the right. In the left corner dead birds, hares and pole-cats. In the background to the right and left thick woods. In the centre a valley with a pool from which some ducks are rising. A bit of yellow sky over it.

No. 32

AERNOUT DE SMIT

*Born at Amsterdam about 1641. Died there after 1678. Pupil of Jan
Tennisz Blankhof. Painter of marines*

MARINE

225⁰⁰

Height, 29¼ inches; length, 39¾ inches

F. Hermann

CALM sea with a beach in the right corner and near it a galleon with a Dutch flag. To the left several sailboats with brown and yellow sails, and smaller boats nearby. A fishing boat is landing on the beach and a lady and gentleman, mounted on horseback, are conversing with a man in a red costume. Two fishermen are drawing a net in the centre of the foreground. In the right distance a second galleon. Light blue sky with rising pink and gray clouds.

Signed in the right foreground, A. D. SMIT, 1669.

JACOB OCHTERVELT

*Born at Rotterdam about 1640. Died before 1710. Probably pupil of
Berghem and influenced by Metz and Terborch. 1600-72 worked
at Rotterdam and in 1674 at Amsterdam*

PORTRAIT OF A FAMILY

425.00 Height, 40 inches; width, 34 1/4 inches

F. F. Sherman

IN a room which leads to the left in a second room an elderly gentleman is seated at a table with a middle-aged lady nearby. In the foreground to the right a girl kneels on the floor and plays with a dog. All of the figures face the spectator. The gentleman, sitting at the left of the table, wears a black costume, a flat, white collar and a round hat. He has a light moustache and imperial and turns the leaves of a large book which lies on the table. The lady stands to the right before the table and has just risen from the chair. She wears a black costume, large collar and cuffs trimmed with bobbin lace and a black head-dress. The child wears a gray dress with red and white ribbons hanging down from the waist and shoulders, also a lace collar and lace bonnet. She plays with a little Bolognese dog, holding it by one leg and holding a piece of bread over it. The red

and yellow Asia Minor carpet on the table and the red leather-covered Spanish chairs give color to the rooms, in the background of which part of a library is to be seen. In the foreground a red-lined hat of the child and a toy. The door opens to a room covered with red and white marble floor. One gets a glimpse of the large chimneypiece with marble columns, over which hangs an Italian landscape in the manner of Jan Both.

Signed in the left foreground, J. OCHTERVELT F. 1663.

No. 34

MICHIEL VAN COXIE

FLEMISH SCHOOL

Born at Mechlen, 1499. Died in that city 1592

THE ADORATION OF THE KINGS

Panel

260.00

B. G. Goodhue

Height, 39½ inches; width, 30¼ inches

THREE-QUARTER length figures. The Virgin is seated to the left, dressed in a dark green and blue costume, holding the nude Child on her knees. The Child turns to the oldest king who kneels to the right with folded hands, wearing a cherry-red mantle trimmed with fur, with sleeves of changing light blue and purple silk. Behind him the second king holds a gold beaker in the right hand and wears a scarlet red costume with fur ruff. To the right the negro king with a glass beaker, wearing a white and red costume and ermine mantle, on which is the inscription: BALTE (Balthasar). The heads of several soldiers are visible behind him. To the left, behind the Virgin, is Joseph, wearing a red mantle, saluting the kings by removing his straw hat. Parts of a ruin with columns on both sides behind the figures. In the centre a landscape with hills from which the retainers of the kings, with dogs and horses, are approaching. At the foot of the hills a castle on a lake.

No. 35

ANTHONIE CLAESSEN

Born, Antwerp. Said to have been pupil of Quentin Matsys. Two works of his are in the Academy Bruges, dated 1498

VIRGIN WITH THE CHILD

Panel

225.00

Height, 41 inches; width 29 inches

N. Henry

THE Virgin is seen in three-quarter length seated behind a balustrade. She holds the standing nude Child on her knees. The Child embraces her and she is about to kiss it. She wears a scarlet-red mantle and a white veil on her head, which falls on her shoulders. Behind her roses growing over a trellis, and to the left a fountain. An earthen bowl stands near it. On the balustrade the inscription: SUMMI VIRGO PARENS INVIOLOATA DEI.

No 36

LUCAS VAN LEYDEN

TRIPTYCH

ADORATION OF THE KINGS

Centre panel, height, 33½ inches; width, 22½ inches

Side panels, height, 33½ inches; width, 9½ inches each

950.00

Centre Panel

John Quinn

To the right the Virgin, in a dark blue costume, holds the Child on her knees. The Child blesses the eldest king who is kneeling to the left and presents a golden chalice which he has opened. He wears a red costume with blue sleeves and a gold brocaded over-mantle trimmed with ermine. The negro king is standing to the left behind him, and is dressed in a brown costume with a red mantle trimmed with blue silk. He and the third king, who is standing in the background and lifts his head, are likewise presenting golden cups. Joseph is behind the Virgin. Through the centre of the arch a landscape with a castle in the foreground and a rocky mountain in the distance.

ADORATION OF THE CHILD

Left Wing

THE Virgin, Joseph and two angels are kneeling around a stone base on which the nude Child lies. Two shepherds are looking through a window behind, and an angel dressed in pink and greenish colors hovers overhead. An ox and a donkey to the left near a pillar.

THE FLIGHT INTO EGYPT

Right Wing

THE Virgin, dressed in a dark blue mantle, is seated on the donkey and holds the Child. Joseph, with a blue mantle and a straw hat, walks beside her. The road leads down from the left, and on the top of a hill a part of the statue of the god which fell down as the Holy Family passed is visible.

No. 37

SIMON LUTTICHUYS

*Born in London in 1610. Died at Amsterdam about 1662. Worked at
London and Amsterdam. Painter of still life*

**STILL LIFE WITH MAP AND ROMAN
BUSTS**

125.00

Height, 49 inches; width, 38½ inches

Thomas Footer

ON a table, which is covered with a map of Europe, in the centre a glass bowl with roses in it; to the right a cast of the head of Juno and before it the Iconographia of Van Dyck, which is open and shows the portrait by Van Dyck himself. To the left sketches, and behind the bust of Seneca. A crystal ball hangs from the ceiling.

Signed to the left, SIMON LUTTICHUYS FE.

1645.

SPANISH SCHOOL

No. 38

SPANISH SCHOOL

MIDDLE OF THE SIXTEENTH CENTURY

SAINT DOROTHEA

Panel

800.00

Height, 11½ inches; width, 8½ inches

Robert S. Muntz

BUST of a girl seen in front looking slightly to the left. She wears a low neck light blue-green costume with embroidered black trimming. She holds in the right hand, of which two fingers are visible, a rosebud. Her hair is combed flat and fastened in a loop behind the ears. Blue-green background.

In a fine Renaissance frame of the Sixteenth Century.

38 A

150.00

A. Cano

Mrs. Branderger

No. 39

FRANCISCO DE ZURBARAN

*Born at Fuente de Cantos in 1598. Died at Madrid in 1662. Pupil of
Juan de las Roëlas. Worked at Sevilla and Madrid.
Since 1633 court painter*

VIRGIN AND CHILD

158.00

J. N. Finn

Height, 31½ inches; width, 25¾ inches

IN a landscape, with blue mountains in the left distance, the Virgin is sitting to the right seen in three-quarter length. She holds the nude Child on her knees. She bends her head to the left and looks at the spectator. Her hair is covered with a dark veil and she wears a red-brown costume and brown mantle. The Child blesses with the right hand the little St. John, who is visible in the left corner, and bends over the Christ Child kissing His feet.

No. 40

ALONSO CANO

Born at Granada in 1601. Died there in 1667. Pupil of Montanes and Pacheco. Sculptor and painter

THE CHRIST CHILD BETWEEN MARY
AND JOSEPH

375.00 Height, 3 feet 11 inches; width 3 feet 3 inches
John Quinn

THE nude Child stands on the earthball, His arms outstretched. The Virgin Mary is seated to the left, clad in a salmon-red costume, with a blue mantle covering her head. She holds her hands on her breast. On the right, Joseph wears a light violet coat and a lemon-yellow mantle which is spread over his knees and his right shoulder. In the left hand he holds a lily stem, and holds the left arm of the Child with his right. Above the Child is the Dove and God the Father in a yellow-brown sky. To the left and right three winged angel heads.

ITALIAN SCHOOL

No. 41

DOMENICO VENEZIANO

ITALIAN SCHOOL

*Born of Venetian parents the early part of the Fifteenth Century.
Died at Florence, May 15, 1461*

THE FLAGELLATION OF CHRIST

Panel

150.⁰⁰

Height, $15\frac{3}{4}$ inches; width, $12\frac{1}{2}$ inches.

J. W. Finn

CHRIST in the centre bound to a column is being scourged by three men, two with whips and the third on the left with bunches of thorns; the latter wears a yellow costume, the man on the right a pink and the third behind the column a cuirass and blue sleeves. Pilate sits on a throne to the right and converses with several men. To the left a Roman soldier before a window which opens on a landscape with a rocky mountain and blue sky. Two angels, one in scarlet and the other in orange, hover about Christ.

No. 42

ARCHAIC SCHOOL

STYLE OF THE THIRTEENTH CENTURY

TRIPTYCH

Panel

Height, 8¾ inches; width, 6¼ inches

225.10

Centre

F. Hermann

IN the centre Christ in the tomb with the instruments of the passion about him. Gold ground.

Left Wing

ST. FRANCIS receiving the stigma. St. Francis kneels to the left before a church and receives the wounds in his hands and feet from Christ, who is seen with red wings in the golden sky. In the right foreground the brother of St. Francis is seated and looks at him in surprise.

Right Wing

ST. JEROME kneels before a dark cave and beats his breast while looking at the Crucifix before him. A lion lies near him and on the green ground is a cardinal's hat.

Outside Left Wing

ST. JOHN preaching in the desert. He holds in his hand a roll of parchment on which is inscribed: **ECCE AGNUS DEI QUI TOLIT PECATA MUNDI.** He wears a yellowish-green mantle over the camel hair shirt.

Outside Right Wing

VIRGIN nourishing the Child. The Virgin holds the Child in her left arm and wears a green costume and a red mantle decorated with gold. The Child wears a yellow shirt and a pink, gold-embroidered mantle.

From the collection of A. Imbert, Rome.

No. 43

NORTH ITALIAN MASTER

EARLY SIXTEENTH CENTURY

PORTRAIT OF A MAN

200. ca. ^{Panel}
J. M. Fium
Height, $23\frac{1}{2}$ inches; width, 19 inches

HALF length, turned in profile to the left. He has dark brown hair, a full beard and moustache and wears a black costume with light brown fur covering the shoulders and back, and a flat black cap. In the left hand he holds a small book in a leather cover. Light green background.

Enlarged on the top 4 inches and on each side $1\frac{1}{2}$ inches.

No. 44

FRA FILIPPO LIPPI

Born at Prato about 1457. Died at Florence, 1504

ADORATION OF THE CHILD

Panel

Height, 33½ inches; width, 24¼ inches

1358.

Carl Luckesman

THE Child is seated on the knee of an angel dressed in a violet-purple gown. The infant St. John holds the Child and the Virgin kneels to the right. She is dressed in a red costume with a dark blue-green mantle with hands folded in prayer. The Child grasps the hair of a shepherd who kneels, holding a bagpipe under his arm. A second shepherd with a sheep hanging over his arm by bound legs is kneeling to the right, protected by an angel in a white gown who holds a lily over his shoulder. Two other angels, one in orange costume and the other wearing light violet, are seen to the left of the Virgin in conversation. Both have blond hair and the one on the left has an arm around the neck of the other and holds a lily over the Virgin. Bits of blue sky at the top.

The picture was formerly in the famous collection of Antokolsky, the celebrated Russian sculptor.

No. 45

JACOPO DU PONTE IL BASSANO

Born at Bassano, 1510. Died there 1592

THE BATTLE ON THE BRIDGE

Il giuoco del Ponte

150.°° Height, 30 inches, length, 38½ inches.

Mrs. Payne Whitney

ON a bridge which leads over the Arno a number of men, mostly in red and yellow costumes, are engaged in mimic combat. Several are falling and some are swimming in the river. Other figures approach from the left along the river. The houses on both sides of the river are decorated with rugs hanging from the balconies and shutters. Many spectators in the windows, balconies and on the street in the right foreground. In the balcony on the right a group, evidently the judges, are seated. Dark blue and clouded sky with sun reflection falling on the houses to the right, the figures on the bridge and on the foreground.

The scene represents a national game of Pisa from the thirteenth to the eighteenth century, called "Il giuoco del Ponte."

GIOVANNI GHISOLFI

Painter born 1632 at Milan, descended from a noble family. His teacher was A. Volpini, but he formed his style after Salvator Rosa. He painted architecture with splendid perspective. The antiquities of Rome afforded him material for his compositions; he drew and painted many of them, ornamenting them with massive figures from secular history and mythology. He painted frescoes. There are two architectural works in the National Gallery of Scotland. His "Marius Among the Ruins of Carthage," and several of his decorative pictures are in the Dresden Gallery. He died at Milan, 1683.

ARCHITECTURAL VIEW

400. " Height, 39 inches; length, 47 inches

Church Galleries

IN the foreground a bridge before a palace modeled after the Coliseum and other classical buildings of Rome. A triumphal arch seems to stand on the bridge. A female statue with horn of plenty in the centre of the bridge. Under the bridge to the left and right staircases are leading up and two boats with passengers are landing in the foreground. On the right two pillars and a column. In the foreground a man, woman and child near some logs which rise from the water and are secured with ropes to a column on the right. Blue sky with yellow clouds is seen above the architecture.

FERRARESE MASTER OF 1514
THE VIRGIN WITH ST. SEBASTIAN AND
ST. ROCH

Canvas, Transferred from Panel

Height, 6 feet width, 3 feet 11½ inches

425-00

John Drinn

THE Virgin is seated on the clouds, dressed in a cherry-red costume and a dark blue mantle, holding the nude Child on her knees. She is surrounded by a yellow glory which is outlined by a series of angel heads. To the left St. Sebastian, nude except for a blue cloth about his loins, is tied to a tree and pierced by several arrows. He is seen in profile to the right and his head is raised to the Virgin. To the right St. Roch faces the spectator, the left leg placed before the right. He wears red trousers, yellow coat and dark blue-green mantle with a reddish-brown collar. In the left hand he holds a pilgrim's staff, while with the right he shows the wound on his leg. Brown landscape with a view of a castle and Roman ruins on a hill in the centre. Blue mountains to the left in the distance and a viaduct to the right. Blue sky, light yellow and white, clouded in the lower part.

Among the Ferrarese artists whose initials agree with the monogram on the picture is Bernardo Fiorini (mentioned in 1506-1509 and 1520 at Ferra), but little is known about his works. Mr. Roger Fry is of the opinion that the painting is very near to Ercole di Giulio Grandi.

Signed in the lower part, B. F. MDXIII (B. F. 1514).

ENGLISH SCHOOL

No. 48

WILLIAM KIDD

Born before 1800 in Edinburgh. Died in 1863. Since 1817 exhibited at the Royal Academy. 1849 honorary member of the Edinburgh R. A.

PORTRAIT OF THE ARTIST

Panel

60.00 Height, 12½ inches; width, 9¼ inches

Thomas Foster

THREE-QUARTER length. He is seated in a chair with red leather back, half turned to the left. In the left hand he holds a palette and brushes. He wears yellowish trousers, dark brown coat, white necktie and a collar open in front. Brown curtain behind him. Landscape view through a window on the left.

No. 49

THOMAS GAINSBOROUGH

Born at Sudbury, in Suffolk, in 1727. Died in London in 1788. Studied under Hayman in London. Exhibited first at the Academy in 1761

**PORTRAIT OF ORPIN, THE PARISH
CLERK OF BRADFORD, WILTSHIRE**

Panel

100.00

Height, $15\frac{1}{2}$ inches; width, $10\frac{3}{4}$ inches

Mrs. Prendergast

BUST, turned to the right. Head raised looking up to the left. Reddish-brown coat and white collar. Hands partly visible to the right. Brown background.

No. 50

JOHN CONSTABLE

Born at East Bergholt in 1776. Died at London in 1837. 1799 pupil at the Academy under Farington and Reinagle. Since 1820 at Hampstead. 1829 member of the Academy

STORMY DAY

Height, 17 inches; length, 21 inches

300.00

C. Crosby

A SLOPING hill to the right with a road leading up and large oak trees bent by the storm. A man with a red cap is ascending the hill. To the left an open country with some houses among trees, a windmill and hills in the distance. In the foreground two fallen trees. Heavy gray and white clouds moving from the right with patches of blue sky. Rays of the sun shine upon the country to the left and on some spots along the road to the right.

No. 51

RICHARD WESTALL

*Born at Hartford in 1765. Died in London December 4, 1836. Subject
and landscape painter. A. R. A. in 1792 and R. A. in 1794*

SHEPHERD AND FLOCK IN A FOREST

/ 100.00

Height, 45 inches; width, 40 inches

C. C. rocky

A VIEW in a forest of gnarled oak trees, through the foliage of which the sunlight shines in streaks on the light green ground. On the right several thick trees, under one of which the shepherd lies asleep. Nearby is a dog watching over the flock of sheep which lie and browse in the foreground. On the left and right the edge of a pool is visible. The trees have autumn foliage and the branches on the left are bent nearly to the ground. A few spots of light blue and partly clouded sky is seen at the top.

No. 52

SIR JOSHUA REYNOLDS

Born at Plymton in 1723. Died in London in 1792. Since 1741 pupil of the portrait painter, R. Hudson. 1749-52 in Italy. 1768 president of the Royal Academy. 1784 court painter

THE LAUGHING GIRL

1600.⁰⁰ Height, 30 inches; width, 23 $\frac{3}{4}$ inches
George Richards
THE girl is sitting to the left of a pedestal and leaning on it with arms crossed and her head slightly turned to the left. Three-quarter length. She holds the left thumb in her mouth and smiles. The light falls from the right on her arms and face. She wears a white chemise, reddish-brown petticoat and yellowish scarf. Reddish-brown hair. Brown-gray background.

Sold at Christie's, June 1901, No. 86.

£57.15.0

A similar picture in the possession of A. Sanderson, Edinburgh (engraved by W. Bond, 1813), and another in the possession of the Earl of Roseberry (engraved by J. F. Bause, 1784).

No. 53

WILLIAM DOBSON

Born at London, 1610. Died there 1646. Was once called by King Charles I "The English Tintoretto"

**PORTRAIT OF PHILIP HERBERT,
FOURTH EARL OF PEMBROKE**

Height, 44½ inches; width, 37 inches

250.

Mrs. Prendergast

THREE-QUARTER length, seen in front, the head slightly turned to the left. He wears a moustache and small pointed beard; long curls falling on the shoulders. He wears a gold brocade coat with slashed sleeves showing the shirt, a lace collar and a dark purple mantle thrown over the left shoulder and showing a large embroidered star; a light blue ribbon around the neck with a brooch of rubies suspended from it. The left hand on his sword; in the right a stick and on a blue ribbon a key. Dark brown background.

No. 54

THOMAS GAINSBOROUGH

Born at Sudbury, in Suffolk, in 1727. Died in London in 1788. Studied under Hayman in London. Exhibited first at the Academy in 1761

CHARLES I ON HORSEBACK

After Van Dyck

The original picture by Van Dyck is in Windsor Castle

1600. Height, $40\frac{1}{2}$ inches; length, $49\frac{3}{4}$ inches

Carl Luckman

CHARLES I, in full armor, is riding a bay horse to the left, holding a marshal's baton in the right hand and seated on a dark green saddle. A page, in pink costume with long curls falling on his shoulders, is walking behind him bearing the helmet. Behind him the entrance to a forest of oak trees. To the left a distant view over some hills, with a sky covered with purple and gray clouds.

Described in the Burlington Magazine.

JOHN SCARLETT DAVIS

Born at Hereford. Died soon after 1841. First exhibited at the Royal Academy in 1825. His views of the interiors of public buildings met with considerable success

A FORMER GALLERY IN THE LOUVRE

Height, 4 feet 3¼ inches; length, 6 feet 3½ inches

250. " "

J. N. Finn

IN a hall, with high arched, richly decorated ceiling, a group of artists in the foreground to the left and an artist before an easel. To the right another artist in conversation with a lady who has two children with her; near him an easel. On the wall a number of large paintings mostly by Rubens, Van Dyck and their school, for instance by Rubens there is the large "Descent from the Cross at Antwerp," the "Glorification of the Virgin" at Brussels, by Van Dyck, the "Crucifixion" at Malines, the "Virgin and St. Antonius" at Milan, the "Wonder of St. Antonius of Padua" at Lille, "Portrait of Liberti" at Munich, and the "Lion Hunt" by Snyders. In the right foreground a table with green cover and on it a female Roman statue and a still life. This fanciful composition is said to depict a gallery formerly in the Louvre before Napoleon Bonaparte was forced to return the works of art which he had borrowed from various countries.

No. 56

JOHN SCARLETT DAVIS

Born at Hereford. Died soon after 1841. First exhibited at the Royal Academy in 1825. His views of the interiors of public buildings met with considerable success

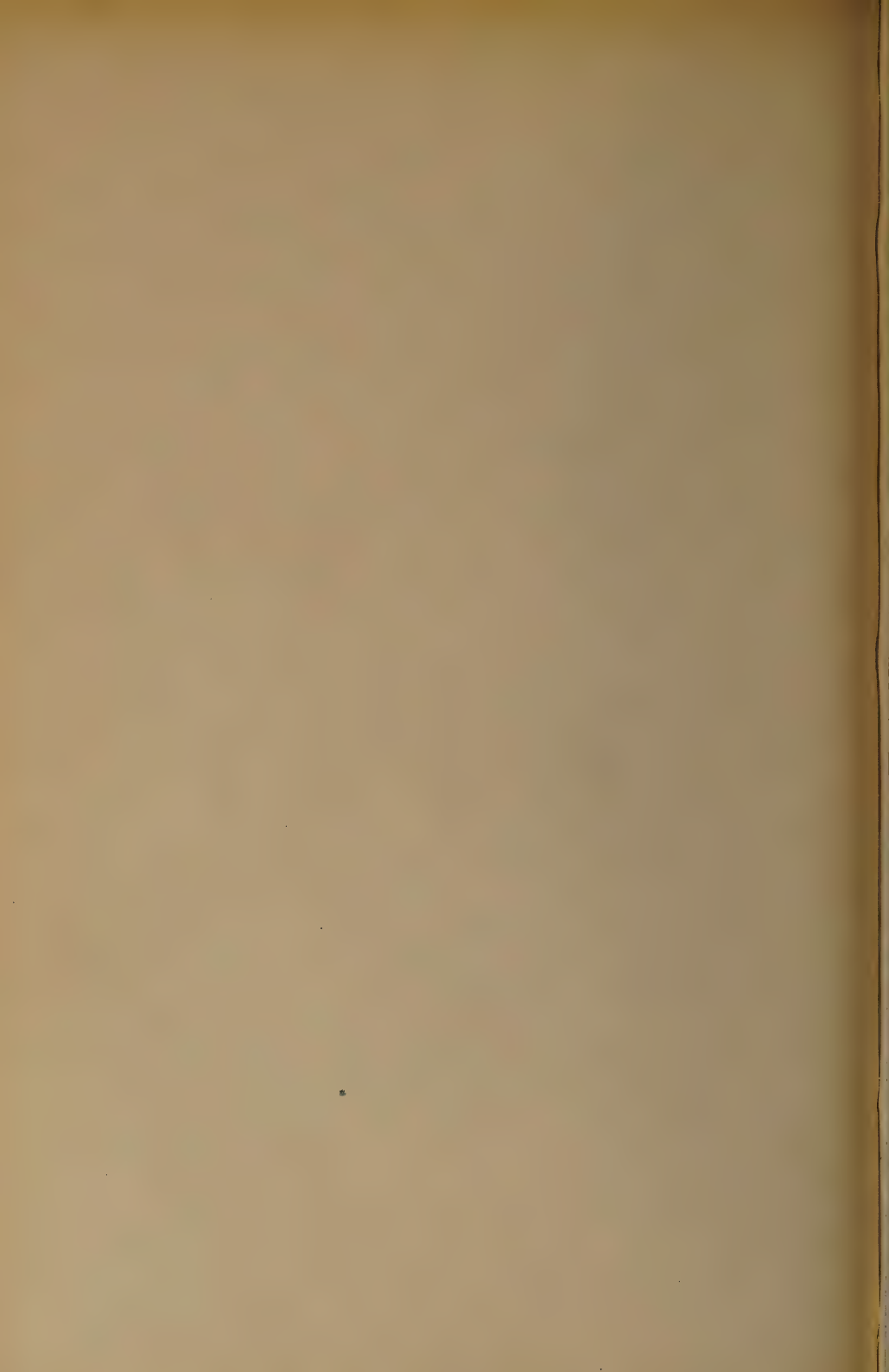
INTERIOR OF ST. PETER'S AT ROME

Height, 6 feet $7\frac{1}{4}$ inches; length, 7 feet 8 inches.

800.00

J. N. Finn

VIEW of the part under the dome and a part of the left side nave in the direction of the choir. To the right of the centre the tabernacle by Bernini; to the left the Transfiguration by Raphael; over the altar under a red baldachino to the right the bronze statue of St. Peter. In the foreground a great number of people standing or kneeling, mostly turned to the left, glance at two priests who are passing. The people are mostly dressed in bright colors—light green, red or brown. Among them to the right two soldiers of the Swiss Guard.



CATALOGUE

FIRST AFTERNOON'S SALE

FRIDAY, JANUARY 20TH, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

BLUE AND WHITE PORCELAINS

60—MINIATURE JAR *n. Sanborn*

5 00 Blue and white porcelain. Panels of a brocaded design, the swastika and other symbols, in two shades of underglaze blue. Four character mark of Chêng-hua.

Height, 2¼ inches.

61—MINIATURE OVIFORM COUPE *Mrs. L. N. Bull*

4 00 Pink crackle glaze, floral sprays delicately pencilled in cobalt blue.

Diameter, 2½ inches.

62—SMALL COUPE *R. G. Lendenning*

3 00 Of the so-called soft paste type; clusters of peaches and Buddha's-hand fruit in brilliant underglaze blue.

Diameter, 2½ inches.

63—SMALL PIHTONG *Mrs. Chisholm*

10 00 Hard paste; flowering shrubs and a floriated border pencilled in two shades of underglaze blue.

Height, 2½ inches.

E. Baerwald

64—THREE MINIATURE PLATES

12⁰⁰ Thin hard paste, with figure subjects and border designs painted in two shades of cobalt blue. Character mark of the K'ang-hsi period (1662-1722).

Diameter, 4 inches.

65—WRITER'S WATER RECEPTACLE

7⁰⁰ Semi-globular shape; clear white hard paste, covered with a crackled glaze and decorated in underglaze blue with landscapes and a Greek fret border. Underneath the foot, seal mark of Chia Ch'ing (1796-1820).

Diameter, 4 inches.

66—SMALL BLUE AND WHITE BOTTLE

11⁰⁰ Pure white hard paste. Dragons, amid cloud forms and fire emblems, pencilled in brilliant underglaze blue. Six character mark of Chia Ching (1522-1566), but undoubtedly of the Ch'ien-lung period (1736-1795).

Height, 5 inches.

67—SMALL BLUE AND WHITE GALLIPOT

30⁰⁰ Beautifully decorated with the plum in blossom, flowering shrubs, rocks and butterflies in mazarine blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 4½ inches.

68—SMALL BLUE AND WHITE OVIFORM JAR

15⁰⁰ Decoration of a boldly drawn figure of a warrior and a poem in brilliant underglaze blue. Six character mark of the Ch'êng-hua period.

Height, 3½ inches.

69—BLUE AND WHITE BOWL

10⁰⁰ Thin white hard paste; decoration of a landscape, a river view and figures in two shades of underglaze

blue; rimmed with metal Seal mark in blue underneath the foot.

Diameter, 5½ inches.

70—BLUE AND WHITE COVERED BOWL

R. Glendinning

Oviform. Dense hard paste, decorated with fabulous animals, wave designs and symbols in white reserve and underglaze blue. Underneath the lid, a six character mark pencilled in blue over a celadon glaze.

1250

Height, 4 inches; diameter, 5 inches.

71—SMALL BLUE AND WHITE AMPHORA

N. N. Seaman Agnew

Clear white hard paste. Decoration of lions sporting with the brocaded ball amid fire emblems, pencilled in underglaze blue of brilliant quality. Six character mark reading *Ta Ch'ing K'ang-hsi nien chih* (Made in the reign of K'ang-hsi, of the Ch'ing, or present, dynasty). Has carved teakwood stand. This specimen is of the same shape and period as the vases widely known as peach-bloom, and is rarely found in blue and white.

Height, 6½ inches.

72—BLUE AND WHITE DISH

Mr. Goodhue

Of the so-called "soft paste." Coated with a rice color crackle glaze and decorated with floral sprays in cobalt blue of brilliant quality. Underneath the foot a six character mark of the Hsüan Tê period (1426-1453), but undoubtedly made during the reign of Yung-chêng or Ch'ien-lung.

1250

Diameter, 7¾ inches.

73—BLUE AND WHITE PLATE

Mrs. Howard

Old Canton China. Flower basket and border designs, painted in two shades of cobalt blue.

500

Diameter, 9 inches.

Mrs. Leary
74—TWO BLUE AND WHITE PLATES

30" Deep form. Decoration of fishes and aquatic plants in cobalt blue of opaque quality. K'ang-hsi period (1662-1722).

Diameter, 11 inches.

75—BLUE AND WHITE PEAR-SHAPE VASE *Mr. Henry*

35" With trumpet-shape neck. Decorated in underglaze blue with lions sporting with the brocaded ball and an unusual border of a Latin inscription around the shoulder. Underneath the foot, characters within a circle.

Height, 10½ inches.

76—BLUE AND WHITE OVIFORM JAR *Mrs. David*

15" Decoration of detached flowers and leaves, in low relief and pencilled in deep cobalt blue on a brilliant white ground.

Height, 9½ inches.

77—BLUE AND WHITE CYLINDRICAL JAR *Mrs. H. N. Bull*

20" With wide mouth. Sonorous hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant underglaze blue, with flowering shrubs, a pheasant on a rock and the "hundred antiques."

Height, 9 inches; diameter, 7 inches.

78—RARE BLUE AND WHITE BOX *R. Daniels*

36" With cover. Dense hard paste. Decorated in "Musselman blue," with Chinese garden scenes within panels and floral sprays on a swastika fret ground. Mark in the depressed disc foot: *Ta Ming Lung Ch'ing* (1567-1572). From the Charles A. Dana collection, New York. 1898.

Height, 5½ inches; length, 9 inches.

79—BLUE AND WHITE BEAKER-SHAPED VASE *W.W. Seaman Agnes*

68" Decoration of Chinese Court scenes and floral sprays beautifully painted in underglaze blue on a brilliant white ground. Six character mark of Chia Ching (1522-1566), but probably of the K'ang-hsi period (1662-1722).

Height, 14 $\frac{3}{4}$ inches.

80—HAWTHORN JAR *W.W. Seaman Agnes*

110" Oviform, with receding base and wide mouth; branches of prunus blossoms, in reserve, on a brilliant opaque blue ground. Marked with darker lines to resemble cracking ice. Border of sceptre-head scrolls around the mouth. K'ang-hsi period (1662-1722).

Height, 9 $\frac{1}{2}$ inches; diameter 8 inches.

81—BLUE AND WHITE TEMPLE JARS *R. Daniels*

70" Decoration depicting young men and children in a garden and occupied in playing numerous games, painted in two shades of cobalt blue. K'ang-hsi period (1662-1722).

Height, 13 inches.

82—LARGE BLUE AND WHITE CLUB-SHAPED VASE *S. Williams*

124" Decorated in underglaze blue of brilliant opaque quality with a scene representing an emperor and other dignitaries witnessing from a balcony feats of marksmanship by mounted warriors. K'ang-hsi period (1662-1722).

Height, 18 inches.

83—OVIFORM BLUE AND WHITE VASE *Mr Harvey*

20" With spreading neck and base. On the neck two lion head and ring handles which are unglazed. Decoration of a court scene, historical and legendary subjects, objects of art and floral sprays finely pencilled

in underglaze blue of opaque quality. K'ang-hsi period (1662-1722).

Height, 17½ inches.

84—BLUE AND WHITE TEMPLE JAR *Mrs. Henry*

110" Decoration of kylin's sporting with brocaded balls with ribbon filets, boldly executed in opaque cobalt blue on a brilliant white ground. K'ang-hsi period (1622-1722).

Height, 12½ inches.

85—PAIR HAWTHORN BEAKERS *R. S. Grant*

140" Branches of prunus blossoms in reserve on a ground of brilliant opaque blue. K'ang-hsi period (1662-1722).

Height, 18 inches.

86—HAWTHORN TEMPLE JAR *M. P. Clyde*

95" With original hat-shaped cover. Branches of prunus blossoms which extend upward and downward in reserve on a brilliant opaque blue ground, which is marked with darker lines to resemble cracking ice. K'ang-hsi period (1662-1722).

Height, 16½ inches; diameter, 8 inches.

87—HAWTHORN TEMPLE JAR *R. S. Grant*

60" Oviform, with spreading base and wide mouth. Branches of prunus blossoms, extending upward and downward in reserve, on an opaque blue ground marked to resemble cracking ice. K'ang-hsi period (1662-1722).

Height, 14 inches.

88—HAWTHORN TEMPLE JAR *M. P. Clyde*

130" Decorated with branches of the mei blossom in reserve on a ground of brilliant opaque blue, which is marked

with a reticulation of darker lines to resemble cracking ice. K'ang-hsi period (1662-1722).

Height, $14\frac{1}{2}$ inches.

89—HAWTHORN BEAKER

M. P. Clyde

160" Decorated with branches and clusters of prunus blossoms executed in reserve upon an opaque blue ground which is marked with darker lines in resemblance of cracking ice. K'ang-hsi period (1662-1722).

Height, 18 inches.

90—BLUE AND WHITE BEAKER-SHAPED VASE

M. B. Barry

200" Clear white hard paste. Decorated in underglaze blue of brilliant opaque quality. On the body of the vase is depicted an emperor and empress receiving an envoy and his escort. Around the neck is a scene representing an empress receiving gifts from a visiting dignitary and his military escort. K'ang-hsi period (1662-1722).

Height, $18\frac{1}{2}$ inches.

91—BLUE AND WHITE TEMPLE JAR

Mrs. L. F. Clyde

85" Decorated in mazarine blue of a very fine brilliant quality. The decoration consists of a garden in which are Chinese ladies and numerous children at play. Around the mouth is a border of Buddhistic symbols. K'ang-hsi period (1662-1722).

Height, $13\frac{1}{2}$ inches.

92—HAWTHORN TEMPLE JAR

Mrs. Alford

110" Decorated with branches of prunus blossoms, which are in white reserve and extend upward, and downward on an opaque blue ground marked with darker lines to resemble cracking ice. A border of sceptre-head scrolls encircles the mouth. K'ang-hsi period (1662-1722).

Height, 13 inches.

93—BLUE AND WHITE BEAKER

C. Fukushima

120" Sonorous hard paste. Decoration of court scenes, mythological animals and beasts and legendary subjects in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Height, 18 inches.

94—BLUE AND WHITE BEAKER

M. W. Seaman Agent

100" Clear white hard paste. Decorated in underglaze blue of brilliant opaque quality with a Chinese court scene and a landscape and river view. K'ang-hsi period (1662-1722).

Height, 17½ inches.

95—BLUE AND WHITE BEAKER

C. P. Montgomery

85" Decorated in brilliant underglaze blue with panels of fantastic enamels, rock and wave designs. K'ang-hsi period (1662-1722).

Height, 17 inches.

96—BLUE AND WHITE BEAKER-SHAPE VASE

J. Williams

270" Clear white hard paste. Decorated in brilliant underglaze blue with a scene depicting an emperor receiving visiting dignitaries and accepting their offerings. K'ang-hsi period (1662-1722).

Height, 18 inches.

97—BLUE AND WHITE BEAKER-SHAPE VASE

M. W. Seaman Agent

115" Clear white sonorous porcelain of the K'ang-hsi period. Chinese historical subjects, equestrian and other figures, rocks and foliage, finely painted in cobalt blue of brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 18 inches.

98—BLUE AND WHITE BEAKER-SHAPE VASE *W. P. Clyde*

208—Sonorous hard paste. Decoration of phœnixes (the Empress's emblem), large peonies and leafy scrolls, beautifully painted in opaque underglaze blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 17½ inches.

99—LARGE BLUE AND WHITE JAR *Mr Henry*

210—Globular shape, with broad mouth. Dense hard paste of the Chia Ching period (1522-1566). Decoration of the conventional pine, bamboo and prunus in blossom in "Musselman blue." Underneath the foot in an indented circle, six character mark of the period.

Height, 14 inches; diameter, 15 inches.

100—LARGE BLUE AND WHITE JAR *Robt. Daniels*

210—Globular shape, with broad mouth. Dense hard paste of the Chia Ching period (1522-1566). Decorated in "Musselman blue" with Chinese domestic and garden scenes, floral sprays and borders of gadroons and floriated scrolls. Underneath the foot a six character mark of the period.

Height, 14 inches; diameter, 14½ inches.

101—VERY LARGE BLUE AND WHITE PILGRIM BOTTLE *Mr Henry*

140—Dense sonorous hard paste of the Ch'ien-lung period (1736-1795). The obverse and reverse panels are decorated with boldly drawn scenes of agricultural pursuits and river views. Covering the ends are peonies, leaf scrolls and Buddhistic symbols beautifully painted in underglaze blue. On the neck are two handles representing winged dragons and the sacred fungus. Underneath the foot, seal mark of the period.

Height, 23½ inches; width, 17½ inches.

Mr. Henry

102—NOBLE BLUE AND WHITE JAR

275 "

Oviform, with wide mouth. Dense sonorous porcelain of the Wan-li period (1573-1619). Decorated in "Musselman blue" with two boldly drawn five-clawed dragons, amid cloud forms and fire emblems pursuing the pearl of omnipotence; this decoration is intercepted by Sanscrit characters. Around the shoulder is a broad band of floriated scrolls. Underneath the foot, within an indented circle, is the character mark of the period. From the Baron Speck von Sternburg Collection.

Height, 19 inches; diameter, 17½ inches.

Mr. Henry
103—LARGE BLUE AND WHITE GLOBULAR JAR

280 "

Dense hard paste of the Wan-li period (1573-1619). Profusely decorated in "Musselman blue" with six large circular medallions of phœnixes and leafy scrolls, with floral sprays intervening. Encircling the shoulder and foot is a broad band of five-clawed dragons amid cloud forms, pursuing the pearl of omnipotence. Underneath the foot in an indented circle is the six character mark of the period.

Height, 17 inches; diameter, 17½ inches.

Miss Charles Holm
104—LARGE BLUE AND WHITE TEMPLE JAR

270 "

Dense porcelain of the Ming period. Unusual decoration in two shades of cobalt blue, depicting an emperor departing in his flagship, and dignitaries and their retinue on the opposite shore awaiting his arrival. Has carved teakwood stand and cover (repaired).

Height, 19 inches; diameter, 13 inches.

Edson Bradley
105—PAIR GRAND BLUE AND WHITE PALACE JARS

1650 "

Tall oviform, with original hat-shaped covers. Dense sonorous porcelain of the K'ang-hsi period (1662-1722). Profusely decorated in underglaze blue of

brilliant opaque quality, with boating scenes, rocky cliffs, pavillions and ceremonial subjects. Around the shoulder and foot are borders of sceptre heads and various Buddhistic symbols.

Height, 41 inches; diameter, 18½ inches.

106—GRAND BLUE AND WHITE PALACE JAR

Edson Bradley

To match the preceding.

Height, 41 inches.

1050—

CHINESE WHITE PORCELAINS

107—PAIR LIBATION CUPS

Mrs. Howard

800— Ivory white porcelain. Leaf shape with plum blossoms in relief.

Diameter, 2½ inches.

108—YUNG LO EGGSHELL BOWL

A. N. Hays

2250— Pure white porcelain of eggshell thinness. When held to the light there may be seen a decoration of floral scrolls and the four character marks of Yung Lo (1403-1424), delicately engraved in the paste underneath the glaze.

Diameter, 3½ inches.

109—SMALL BOWL

W. Earls Lodge

2000— Pure white porcelain of almost eggshell thinness. The decoration, which may be seen when held to the light, consists of two five-clawed dragons in pursuit of the pearl of omnipotence, engraved in the paste underneath the glaze. Six character mark pencilled in blue: *Ta Ming Hung Chih* (1488-1505).

Diameter, 3¼ inches.

110—TWO SACRIFICIAL CUPS

74° Fungus design. Ivory white porcelain with relief ornamentation of storks and branches of plum blossoms.

Height, $2\frac{1}{4}$ inches.

111—SUPERB BOTTLE-SHAPE VASE

140° Pure white porcelain of the K'ang-hsi period (1662-1722). Underneath the foot delicately pencilled in underglaze blue is the character mark: *Ta Ch'ing K'ang-hsi nien chih.*

Height, $5\frac{1}{2}$ inches.

112—TRIPOD INCENSE BURNER

275° Fashioned after an ancient bronze. Ivory white porcelain of the K'ang-hsi period (1662-1722).

Height, $5\frac{1}{2}$ inches.

113—CYLINDRICAL VASE

25° With lion-head handles; dense ivory white porcelain of the K'ang-hsi period (1662-1722).

Height, 6 inches.

114—WRITER'S WATER RECEPTACLE

88° Semi-globular shape; clear white porcelain of the K'ang-hsi period (1662-1722). Embellished with three relief discs of archaic dragon design worked in the paste. Underneath the foot, pencilled in underglaze blue: *Ta Ch'ing K'ang-hsi nien chih.*

Height, $3\frac{1}{2}$ inches; diameter, 5 inches.

115—IVORY WHITE KYLIN

20° Seated on a quadrangular base with a brocaded ball under his front paw.

Height, $5\frac{1}{2}$ inches.

116—PAIR KYLINS

65" Ivory white porcelain of the K'ang-hsi period (1662-1722).

Height, 5 inches.

117—TWO KYLINS

45" Pure white hard paste of the K'ang-hsi period (1662-1722).

Height, 5 inches.

118—SPILL VASE

30" Ivory white porcelain of the K'ang-hsi period (1662-1722). Openwork decoration of peony and leaf scroll.

Height, 5½ inches.

119—LARGE BOWL

20" Thin white hard paste of the Ch'ien-lung period, the outer surface embellished with archaic scrolls and gad-rooms, beautifully carved in relief in the paste underneath the glaze.

Diameter, 7 inches.

120—YUNG LO EGGSHELL BOWL

240" Of light fragile texture, with a wide rim which is notched at regular intervals, and six indentations, the whole invested with a pellucid glaze of grayish ivory-white tone. The decoration, lightly incised in the paste, so as to show in transparency when held up to the light, consists of a wheel of fortune and a floral festoon of eight flowers of paradise, from each flower arising a Buddhist symbol of long life, prosperity, happiness, or other good omen. Mark: Yung Lo-nien chih (1403-1424). From the collection of the late Charles A. Dana.

Diameter, 7½ inches.

Mr. Richards

121—WHITE BOTTLE-SHAPED VASE

70" Of fine form and texture, covered with a translucent ivory glaze. Encircling the neck is a lizard carved in relief and undercut. Ch'ien-lung period (1736-1795). From the Thomas E. Waggaman Collection, New York. 1905.

Height, 8 inches.

Mrs L F Hyde

122—WHITE BOTTLE-SHAPED VASE

60" Of fine form and texture, similar to the preceding but of the Yung-chêng period (1723-1735). From the Thomas E. Waggaman Collection, New York. 1905.

123—IVORY WHITE VASE

45" Tall cylindrical shape, with monster-head handles in relief, and engraved fret border. Yung-chêng period (1723-1735).

Height, 8½ inches.

124—IVORY WHITE VASE

50" Tall cylindrical shape with monster-head mask handles and engraved fret band. Yung-chêng period (1723-1735).

Height, 8½ inches.

125—QUADRILATERAL VASE

135" Of the so-called soft paste. Beautifully embellished with flowers of the sacred lotus, leafy scroll gadroons and sceptre-head borders carved in relief in the paste underneath a soft ivory white glaze. Two elephant-head handles. Ch'ien-lung period (1736-1795).

Height, 10¾ inches.

L H Sturgis

126—OBLONG INCENSE BURNER

108" Pure white porcelain of the Ch'ien-lung period (1736-1795). Fashioned after an ancient bronze. It has

two handles of dragon heads, and the ornamentation of archaic scrolls and ogre heads is carved in relief in the paste. Underneath the foot is an engraved seal mark of the period. Has shakudo cover surmounted by a lion.

Height, 10 inches; length, 11½ inches.

127—FIGURE OF HOTEI

Mrs. Payne

45"- Finely modelled in ivory-white porcelain. Yung-chêng period (1723-1735). Carved teakwood stand.

Height, 6½ inches.

128—FIGURE OF KUAN-YIN

Mr. Richards

45"- Seated on a sacred elephant, in modelled ivory-white porcelain. Yung-chêng period (1723-1735).

Height, 10 inches.

129—STATUETTE OF KUAN-YIN

Mrs. F. Pendleton

55"- Standing on cloud forms. Finely modelled in ivory white porcelain of the Yung-chêng period (1723-1735).

Height, 16½ inches.

130—STATUETTE OF KUAN-YIN

E. B. Turner

60"- Standing on a base in design of cloud forms. Finely modelled in ivory-white porcelain of the K'ang-hsi period (1662-1722).

Height, 16½ inches.

131—STATUETTE OF POU-TAI

Floyd Warren

105"- Standing figure finely modelled in pure white porcelain of the K'ang-hsi period (1662-1722).

Height, 16½ inches.

DECORATED PORCELAINS

132—FOUR WINE CUPS *J. Montgomery*

15" Thin porcelain of the Ch'ien-lung period (1736-1795).
 Decoration of dragons, cloud forms, and fire emblems
 painted in coral-red.

133—SMALL BOWL *Mrs. Coyle*

25" Thin white paste of the Yung-ch'eng period (1723-
 1735). Exquisitely painted decoration in five-color
 enamels of children at play in a garden. Character
 mark in underglaze blue.

134—SMALL BOWL

17 1/2" White hard paste, with tree peonies painted in enamel
 colors.

135—COVERED BOWL *Mr. Thomas*

40" Thin porcelain of the Ch'ien-lung period (1736-1795).
 Engraved white ground with a reserve decoration of
 female figures, genii and a legendary subject painted
 in underglaze blue; the inner surface invested with
 a turquoise blue glaze. Seal mark.

136—BOWL *Mr. Richards*

17 1/2" The outer surface enamelled with a brilliant green
 glaze and decorated with dragons, cloud forms and
 fire emblems etched in the paste and coated with a
 purple glaze. Character mark of Wan-li (1573-
 1619), but probably of the K'ang-hsi period (1662-
 1722).

Diameter, 4 3/4 inches.

137—PAIR SWEETMEAT STANDS

Mr. Richards

40⁰⁰

Clear white porcelain of the Yung-chêng period (1723-1735). Decoration of the *shou* symbol, bats, floral scrolls and palmettes delicately painted in coral-red and other enamel colors. Underneath the foot, character mark pencilled in underglaze blue.

Height, $3\frac{5}{8}$ inches; diameter, $6\frac{3}{4}$ inches.

138—GALLIPOT VASE

E. Baerwald

55⁰⁰

Clear white hard paste of the Yung-chêng period (1723-1735). Decoration depicting Shaki, the demon slayer, painted in coral-red, black and other enamel colors. Seal mark underneath the foot.

Height, 6 inches.

139—SMALL MING JAR

Yamanaka Leo

110⁰⁰

Globular shape. Decorated with dragons, fire emblems and the sacred pearl in foliated panels, floral sprays and a border of gadroons and palmettes, all painted in enamel colors of the *famille verte*. Six character mark of Wan-li (1573-1619). The cover trimmed with silver.

Height, $5\frac{1}{4}$ inches.

140—UNUSUAL BOWL

Miss Sands

27⁵⁰

White hard paste. Invested with a yellow glaze and decorated with a garden scene showing numerous boys at play, painted in cobalt blue. Curious mark underneath the foot.

Height, 3 inches; diameter, $6\frac{3}{4}$ inches.

141—JAPANESE PORCELAIN BOWL

Mr. Brown

30⁰⁰

By Seifu. Coral-red glaze, decorated with figures of the eight immortal genii painted in underglaze blue

and enamel colors, with petal-shape panels. Incised signature underneath the foot.

Height, $3\frac{1}{2}$ inches; diameter, $7\frac{1}{2}$ inches.

142—BROWN CRACKLE BOWL

Mrs. Fuchenmeister

17³⁰ Decoration of the "hundred antiques" and symbolical bats, painted in brilliant enamel colors of the *famille verte*.

Diameter, 7 inches.

143—NABESHIMA PORCELAIN BOWL

Mrs. F. Cendelin

15⁰⁰ Lotus blossoms and birds painted in enamel colors.

Height, $2\frac{3}{4}$ inches; diameter, 8 inches.

144—OBLONG BOWL

C. H. de Silver

20⁰⁰ Dense hard paste. Decorated in brilliant enamel colors with flowering shrubs, bamboo and rocks. By Kaki-ye-mon, the first potter of Imari.

Height, $3\frac{1}{2}$ inches; length, $7\frac{1}{2}$ inches.

145—SAKI BOTTLE

Mr. Richards

7⁵⁰ By Kaki-ye-mon. Decoration of the plum in blossom, exquisitely painted in enamel colors.

Height, 10 inches.

146—LARGE BOWL

R. Glendinning

10⁰⁰ Clear white hard paste. Decorated in enamel colors with a tiger, bamboo and blossoms. The edge glazed to resemble metal.

Height, $3\frac{1}{2}$ inches; diameter, $8\frac{5}{8}$ inches.

147—FAMILLE-VERTE PLATE

R. Emme

37⁵⁰ Thin hard paste of the K'ang-hsi period (1662-1722). Decoration of Chinese domestic and garden scenes painted in brilliant enamel colors.

Diameter, $10\frac{7}{8}$ inches.

148—PAIR VASES

Mr. Richards

Bottle-shape, on broad circular bases. Pure white hard paste of the Yung-chêng period (1723-1735).

135"—Decoration of lotus and scrolls and a border of gad-rooms, Greek fret and palmettes painted in fine coral-red.

Height, 8¾ inches.

149—OLD IMARI INCENSE BURNER

Mrs. F. Pendleton

Cone shape, with open work panels and cover. Reserve decoration of Hôwo birds and Kiri scrolls in gilding on a coral-red ground.

1700

Height, 7 inches; diameter, 6½ inches.

150—SMALL BEAKER

Mr. Richards

With vertical ridges; old Imari (about 1700). Decorated in fine colors in imitation of a Chinese *famille verte* specimen.

1200

Height, 8½ inches.

151—HEXAGONAL JAR WITH COVER

Mr. Henry

Decoration of tiger, birds and floral motives painted in brilliant enamel colors. A Dresden copy of Kakiye-mon; the original in Bohnneum. Was probably made by Böttger. Date 1725.

5000

Height, 11 inches.

152—PAIR EXCEPTIONAL BOTTLE-SHAPED VASES

Mr. Richards

Hard paste of the early Ch'ien-lung period (1736-1795). Decoration of spiral bands in imitation of Murano glass. Procured for the late owner by Mr. Augustus W. Franks, of the British Museum, in 1890.

1200

Height, 9½ inches.

153—TEAPOT

R. Glendinning

Hard paste of the early Ch'ien-lung period (1736-1795). Decorated with a spiral pattern in imitation

of Murano glass. Procured for the late owner by Mr. Augustus W. Franks, of the British Museum, in 1890.

Height, $8\frac{3}{4}$ inches.

154—OBLONG TEAPOT

Edison Bradley

200 "

With top loop handle. Decorated with floral sprays and scrolls in brilliant enamel colors of the K'ang-hsi *famille verte*.

Height, $7\frac{1}{2}$ inches; length, $8\frac{1}{2}$ inches.

155—PAIR MING STATUETTES

Mr Henry

200 "

Figures of Chinese sages. Standing on square bases, decorated in blue, green and black enamels of checker-board design.

Height, $8\frac{1}{4}$ inches.

156—STATUE OF KUAN-YIN

Mr Richards

530 "

Seated on a rock; beautifully modelled in hard paste and finely decorated in enamel colors. K'ang-hsi period (1662-1722).

Height, $12\frac{1}{2}$ inches.

157—PAIR SEATED LIONS

Edison Bradley

520 "

On quadrangular bases, one with a cub, the other holding under his forepaw a brocaded ball. Glazed and decorated in brilliant enamel colors of the *famille verte*, a vivid green predominating. K'ang-hsi period (1662-1722).

Height, $12\frac{1}{2}$ inches.

158—CONDIMENT DISH WITH COVER

Edison Bradley

57 "

Dense porcelain of the Wan-li period (1573-1619). Decorated with flowering shrubs, imperial dragons, fire emblems and wave designs in brilliant five color enamels. Underneath the foot the six character mark of the period.

Diameter, $9\frac{1}{4}$ inches.

159—MING SWEET MEAT TRAYS

Mr. Richards

30 " Consisting of nineteen small porcelain trays of various shapes, which when fitted together form a table centre-piece, are decorated with Buddhistic symbols and the "hundred antiques" painted in brilliant enamel colors, green, yellow and purple predominating.

160—PORCELAIN STAND

Mr. Harvey

100 " For scrolls or brushes. The top shows an imperial boating party and rocky shores, pine and maple trees painted in low tones of yellow, purple, green and brown; the base and legs are enamelled to resemble rosewood. K'ang-hsi period (1662-1722).

Height, 3 inches; length, 13¼ inches.

161—QUADRILATERAL VASE

Mr. Harvey

250 " With trumpet-shape neck. Invested with a powdery blue glaze of brilliant quality and embellished with a reserve decoration of fishes painted in coral-red. Underneath the foot in an indented panel is a seal mark of K'ang-hsi (1662-1722).

Height, 14 inches.

162—PAIR GINGER JARS

Mr. J. C. Hammond

190 " Oviform, with original cap-shaped covers. Decorated in coral-red, gilding, and in white reserve, with storks in flight, clusters of peaches (the fruit of immortality) and blossoms. Around the shoulder is a broad band of sceptre heads containing chrysanthemums and leafy scrolls, and encircling the foot is a border of gad-rooms. Yung-chêng period (1723-1735).

Height, 9¼ inches; diameter, 8 inches.

163—CLUB-SHAPED VASE

Mr. J. C. Hammond

103 " Hard paste of the Yung-chêng period (1723-1735). In four upright panels, which are divided by diaper,

is a decoration of flowering shrubs. Around the shoulder and neck are sceptre-head borders, palmettes and reserve panels. The decoration throughout is finely executed in salmon-red, coral-red and gilding.

Height, 18 inches.

164—TALL OVIFORM VASE

Geo W. Barney

200"

With tubular neck. Coated with a powder-blue glaze of brilliant mazarine quality. Decorated in brilliant enamel colors with figures of Cheou, Lu and Fu, the Star Gods of Longevity, Rank and Happiness. This vase was once covered with arabesques of gold, which have been almost obliterated by time. K'ang-hsi period (1662-1722).

Height, 17½ inches.

165—BLACK HAWTHORN VASE

Mr. Thomas

625"

Quadrilateral, with trumpet-shape neck. Profusely decorated with lotus plants, grasses and birds, in yellow, green, turquoise and purple enamels on a dense black ground. K'ang-hsi period (1662-1722). Underneath the foot, within an indented panel, Chiao Yeh, a palm leaf, with fillets, pencilled in underglaze blue.

Height, 19 inches.

166—QUADRILATERAL VASE

Mr. Henry

825"

With pyramidal base. On the sides baskets of flowers and reserve panels of landscape views and the sacred fungus painted in yellow, green and purple on a ground of pale turquoise, marked with darker lines to resemble cracking ice and interspersed with detached prunus blossoms, painted in purple. On the base are foliated medallions containing the flowers of the four seasons, and diaper patterns. K'ang-hsi period (1662-1722). From the Charles A. Dana Collection.

Height, 21 inches.

167—TALL VASE

Mr. Henry

180" Quadrilateral gourd-shape. Dense hard paste, profusely decorated in brilliant enamel colors with Chinese historical and domestic scenes.

Height, 23½ inches.

168—TEMPLE JAR

E. Baerwald

135" Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant enamels of the *famille verte*, with four large kylins disporting with brocade balls with ribbon fillets. Around the neck symbols of happy augury.

Height, 13½ inches.

169—PAIR OVIFORM TEMPLE JARS

Mr. Phillips

1080" With hat-shaped covers. Hard paste of the K'ang-hsi period (1662-1722). Decorated in brilliant enamel colors of the *famille verte* with scenes depicting an emperor receiving his empress, who is about to set before him a tray of fruit.

Height, 18 inches.

170—GLOBULAR FISH BOWL

N. P. Clyde

270" Dense sonorous porcelain of the Chia Ching period (1522-1566). Decorated in underglaze blue with aquatic plants and borders of palmettes and gadroons and fishes in coral-red. Underneath the foot, six character mark of the period.

Height, 11¾ inches; diameter, 13½ inches.

171—PAIR EXCEEDINGLY RARE FISH BOWLS

Edmund Bradley

2300" Globular shape. Dense sonorous porcelain of the Chia Ching period (1522-1566). They are decorated in brilliant five-color enamels with fishes and aquatic plants, the shoulders are encircled by a broad band of gadroons in red, yellow and dark blue, and around

the foot is a border of palmettes in underglaze blue. Underneath the foot is a six character mark of the period.

Height, 14 inches; diameter, 15 inches.

172—PAIR LARGE TEMPLE JARS

Miss Sands

460" Oviform, with hat-shape covers. Profusely decorated with tree peonies, chrysanthemums, bamboo and rocks, painted in brilliant enamel colors of the *famille verte* and underglaze blue. K'ang-hsi period (1662-1722).

Height, 20 inches; diameter, 13½ inches.

173—LARGE BEAKER-SHAPE VASE

Edson Bradley

700" Profusely decorated in brilliant enamel colors of the K'ang-hsi *famille verte*. The decoration consists of imperial ceremonial scenes, trees and rocks, and harmonious border designs. K'ang-hsi period (1662-1722).

Height, 27½ inches.

174—CHINESE TEAKWOOD CABINETS

H. J. Bates

115" With drawer and enclosures. Ornamented with ten porcelain tiles of the K'ang-hsi period (1662-1722), which are decorated in brilliant enamel colors of the *famille verte* with Chinese domestic scenes and floral motives.

Height, 13 inches; length, 15 inches.

175—SMALL COUPE

Mrs. C. L. Tiffany

15" Hard paste in form of a chrysanthemum. Enamelled with a robin's egg-blue *soufflé* glaze.

176—WRITER'S WATER VESSEL

Mr. Henry

45" Dragon modelled in relief. Enamelled with a robin's egg *soufflé* glaze.

177—TWO WINE CUPS

15⁰⁰ Semi-eggshell porcelain. Outer surface covered with a coral-red glaze.

Mrs. Liechholm

178—BOTTLE-SHAPED VASE

30⁰⁰ Of pale green translucent glass. Silver cup and foot. Ch'ien-lung period (1736-1795).

F. Lohme

Height, 4½ inches.

179—K'ANG-HSI FIGURE

20⁰⁰ Poet Lin Tse, with water jar. Invested with a variegated glaze of turquoise blue, imperial yellow, white and dark purple.

E. Bradley

Height, 4 inches; length, 6½ inches.

180—PORCELAIN TEAPOT

12⁰⁰ Of the Yung-chêng period (1723-1735). The entire outer surface covered with gilding.

R. Glendinning

SPECIMENS OF MONOCHROME GLAZES

181—OVIFORM VASE

32⁵⁰ Coated with a monochrome glaze to resemble tea-dust. Has metal collar. Ch'ien-lung period (1736-1795).

F. L. Sherman

Height, 5 inches.

182—TRIPOD INCENSE BURNER

95⁰⁰ With two dragon handles, the cover surmounted by a kylin. Hard paste of the Ch'ien-lung period (1736-1795). Invested with a monochrome glaze of camellia-leaf green.

Mr. Curry

Height, 6 inches.

183—LILY DISH

15⁰⁰ Circular shape, on a tripod. Invested with a pale celadon glaze and ornamented with peony scrolls and the

P. Samuels

eight Buddhistic emblems of happy augury engraved in the paste. Yung-chêng seal mark underneath the foot.

Diameter, 6½ inches.

184—SMALL OVIFORM VASE

Mr. Richards

15⁰⁰

Dense porcelain of the Ch'ien-lung period (1736-1795). Coated with a pale celadon glaze of translucent quality and marked with a network of bold crackle.

Height, 4½ inches.

185—GLOBULAR JAR

Mr. Stuckenmeister

12⁰⁰

Hard paste of the K'ang-hsi period (1662-1722). Invested with a crackled glaze of pale sea-green or celadon tint.

Height, 3¼ inches; diameter, 4 inches.

186—PORCELAIN BOWL

Mrs. L. F. Lloyd

15⁰⁰

Flower shape, the stem forming feet. Enamelled with a running glaze of brown, red and purple. Ch'ien-lung period (1736-1795).

Height, 3 inches; diameter, 4½ inches.

187—TWIN VASES

N. M. Macdonald

15⁰⁰

Bottle shape. Coated with a thick monochrome glaze of turquoise blue. Yung-chêng period (1723-1735).

Height, 4 inches.

188—SMALL BOWL

E. W. Lloyd

12⁰⁰

Dense hard paste. Enamelled with a pale celadon crackle glaze of translucent quality. On the outer surface is a band of gadroons incised in the paste underneath the glaze. K'ang-hsi period (1662-1722).

Diameter, 5 inches.

189—CELADON BOWL

Mr. Andrew

Dense sonorous porcelain of the Ch'ien-lung period (1736-1795). Ornamented with floral scrolls which are carved in the paste underneath a pellucid glaze of sea-green tint.

Diameter, 6 inches.

190—SMALL OVIFORM VASE

E. Bradley

Of the Sung type, invested with a monochrome glaze of *clair de lune*, which is minutely crackled throughout.

Height, $4\frac{1}{2}$ inches.

191—SUNG VASE

N. N. Seaman Agers

Bottle shape, with one large and eight small tubular necks. Coated with a thick turquoise-blue glaze, which is marked with a single spot of purple.

Height, 5 inches.

192—BOTTLE-SHAPED VASE

Mrs. Leuchow

Of the Sung type. Invested with a monochrome glaze of pale *clair de lune*, which is minutely crackled throughout.

Height, $4\frac{3}{4}$ inches.

193—SUNG WINE VESSEL

P. Samuels

In shape of a seated chicken. Coated with a *clair de lune* crackle glaze. Has tall teakwood stand.

Height, 6 inches; length, $6\frac{1}{2}$ inches.

194—SUNG BOWL

Mrs. L. F. Hyde

The inner and outer surfaces coated with a thick monochrome glaze of *clair de lune*.

Diameter, 7 inches.

195—PEAR-SHAPED VASE

P. Samuels

40" With two rudimentary handles, on a permanent openwork stand of the Sung type. It is enamelled with a thick glaze of *clair de lune* tone, which is crackled throughout and marked with spots of purple.

Height, 7 $\frac{3}{4}$ inches.

196—SUNG SACRIFICIAL VESSEL

85" Oviform, with wide mouth, six legs and a permanent openwork stand. Around the shoulder are four ram's heads and four bosses modelled in relief. The inner and outer surface is coated with a thick *clair de lune* glaze, which is slightly marked with purple spots.

Height, 5 $\frac{1}{4}$ inches.

197—LARGE CIRCULAR DISH

85" On a tripod of sceptre heads. Dense porcelain of the K'ang-hsi period (1662-1722). The outer surface is enamelled with a running glaze of dark red and *clair de lune*, and ornamented with two rows of bosses. The inner surface is covered with a *clair de lune* glaze. From the Charles A. Dana Collection.

Diameter, 9 inches.

198—GALLIPOT

Mrs. Christolm

40" Of the Sung type. Coated with a thick glaze of *clair de lune* and mottled blue which is crackled throughout.

Height, 9 inches.

199—SUNG VASE

Mrs. L. F. Hyde

75" Tall melon shape. Enamelled with a thick monochrome glaze of pale turquoise blue, which is minutely crackled. Gilt metal mounts and handles.

Height, 11 inches.

200—LARGE BOWL

Mrs. C. L. Tiffany

Of the Sung type. The inner and outer surface coated with a monochrome glaze of *clair de lune*.

Diameter, $9\frac{1}{2}$ inches.

27⁵⁰

201—QUADRILATERAL VASE

Mr. Richards

Dense porcelain of the Yung-chêng period (1723-1735). It is invested with a monochrome glaze of robin's egg blue, flecked with *sang-de-bœuf*. Underneath the foot is an engraved seal mark of the period.

Height, 12 inches.

40⁰⁰

202—TAZZA-SHAPED BOWL

Mr. Thomas

Thin hard paste of the Yung-chêng period (1723-1735). The outer surface is invested with a monochrome glaze of sapphire blue of dense and brilliant quality. On the inside of the tall slender foot is a six character mark of the period beautifully pencilled in underglaze blue.

Height, $4\frac{1}{4}$ inches; diameter, 6 inches.

12⁵⁰

203—FLOWER VASE

F. L. Hume

Fashioned on the lines of the peach-bloom vases, with the same rings in relief around the base of the neck. It is covered with a monochrome glaze of pale *clair de lune*, and the decoration, which is worked in low relief in the paste, consists of a fringe of scroll and crested waves, from which project the tails and a pair of three-clawed feet of two dragons, the remainder of the dragons' bodies being concealed under the surface of the rough water. Although bearing the six character mark of Hsüan-tê (1426-1435), the piece was undoubtedly made during the reign of 'Kang-hsi.

Height, 7 inches.

100⁰⁰

205—BEAUTIFUL CELADON VASE

E. Bradley

275"

Graceful bottle-shape. Modelled on the lines of the peach-bloom vases and invested with a monochrome glaze of the purest sea-green tint and of pellucid quality. Around the foot is a band of chrysanthemum petals, modelled in slight relief in the paste. These vases have been called "chrysanthemum vases." The mark written underneath in cobalt blue under a white glaze is *Ta Ch'ing K'ang-hsi nien chih* (Made in the reign of K'ang-hsi (1662-1722) of the great C'hing dynasty). Has silver collar and stand.

Height, $8\frac{1}{4}$ inches.

206—OVIFORM VASE

R. T. Ullmer

15"

Dense porcelain of the Ch'ien-lung period (1736-1795). It is covered with a mottled glaze of orange-yellow and has on the neck two elephant-head and ring handles which are modelled in high relief.

Height, $7\frac{1}{4}$ inches.

207—BOTTLE-SHAPED VASE

Jas. S. Leigbee

40"

Of graceful form and finished technique. Clear white hard paste of the Yung-chêng period (1723-1735). It is invested with a powder-blue glaze of brilliant mazarine tint, so applied as to leave a defined line of white around the lip and foot.

Height, 9 inches.

208—OLD CHINESE POTTERY BOTTLE

Floyd Warren

21"

Coated with a thick ivory-white glaze, which is covered with a network of fine crackle.

Height, 12 inches.

209—QUADRILATERAL VASE

Mrs. Brumby

5"

With two raised panels of petal shape, and tubular handles for hanging purposes. It is of dense sonor-

ous porcelain and is coated with a thick monochrome glaze of tea color. Ch'ien-lung period (1736-1795).

Height, 12 inches.

210—LOTUS-SHAPED PLATE

Mr. Thomas

27⁰⁰ Thin porcelain of the Yung-chêng period (1723-1735). The inner and outer surface invested with a monochrome glaze of lemon-yellow. Underneath the foot a six character mark of the period, beautifully pencilled in underglaze blue.

Diameter, 11½ inches.

211—BOTTLE-SHAPED VASE

R. E. Moore

140⁰⁰ With tall cylindrical neck and wide mouth; covered with a rich mottled glaze of purple and violet of the quality known to the Chinese as Lo-fei, a term which implies intense lividity. Seal mark of Yung-chêng (1723-1735) engraved in the paste, underneath the foot. From the Charles A. Dana collection, 1898.

Height, 13 inches.

212—GRACEFUL BOTTLE-SHAPED VASE

N. D. Clyde

270⁰⁰ Oviform, with short neck and wide mouth. Invested with a minutely crackled monochrome glaze of peacock blue of brilliant quality and decorated with wave designs pencilled in a darker shade of blue. Yung-chêng period (1723-1735).

Height, 13½ inches.

213—QUADRILATERAL IRON-RUST VASE

Floyd Warren

200⁰⁰ With handles on the neck and openings in the base to insert a cord for hanging. Sonorous hard paste of the Ch'ien-lung period (1736-1795). It is enamelled with a red-brown monochrome glaze, thickly speckled with minute points of lustrous metallic aspect and irregularly flecked all over with clouds of a darker

brown. Ch'ien-lung period (1736-1795). From the Charles A. Dana collection, 1898.

Height, 13¾ inches.

214—LARGE OVIFORM VASE

Mr. Berry

120" With wide mouth and rudimentary elephant-head handles and rings. The body is entirely covered by an incised design of a dragon plunging through turbulent waves; the whole invested with a rich, uneven yellow glaze upon a dense sonorous porcelain. Ming dynasty. From the Charles A. Dana collection, 1898.

Height, 13 inches.

215—QUADRILATERAL VASE

Ms. L. F. Dwyer

90" With trumpet-shape neck. Clear white hard paste of the K'ang-hsi period (1662-1722). Invested with a powder-blue glaze of brilliant quality. Underneath the foot in an indented panel pencilled in blue is a seal mark of the period.

Height, 18 inches.

216—LARGE PILGRIM BOTTLE VASE

Mr. Berry

160" Literally a "full-moon vase" of sonorous hard paste. The scrolled handles which connect a bulbous neck and the shoulders are fashioned in the form of sceptres. It is enamelled with a celadon glaze of pellucid quality in a pale sea-green tint which has been applied over an elaborate decoration of lotus flowers and leafy scrolls, engraved and worked in relief in the paste. Underneath the foot, seal mark of the Ch'ien-lung period (1736-1795).

Height, 20½ inches; diameter, 15½ inches.

217—LARGE VASE

Chas. S. Phillips

230" Globular body with bold flaring neck. Dense porce-

lain of the Ch'ien-lung period (1736-1795). Coated with a brilliant glaze of *sang-de-bœuf*.

Height, 15 inches.

218—TALL OVIFORM VASE

M. P. Lelonde

170" With short tubular neck and flaring mouth. Clear white hard paste of the Ch'ien-lung period (1736-1795). Covered with a fine powder-blue glaze.

Height, 18 inches.

219—LARGE CELADON VASE

Mr. Barry

170" After an ancient bronze. It is of sonorous hard paste of the Ch'ien-lung period (1736-1795), and invested with a pale sea-green glaze of pellucid quality. The decoration, which is worked in relief in the paste, consists of ogre heads and bands of archaic scrolls and palmettes. Underneath the foot, pencilled in cobalt blue, is a seal mark of the period.

Height, 15½ inches.

220—LARGE BOTTLE-SHAPED VASE

Ette Bernier Agass

100" Oviform body, with tall slender tubular neck. It is invested with a *flambé* glaze of red and purple. Underneath the foot, an incised seal mark of Ch'ien-lung (1736-1795).

Height, 15 inches.

221—GALLIPOT

Mr. Thomas

150" Dense porcelain of the K'ang-hsi period (1662-1722). Coated with a celadon glaze and decorated with the lotus in bloom and bands of cloud forms and Greek fret engraved in the paste.

Height, 16 inches.

222—GALLIPOT

L. F. H. Bette

160" Dense porcelain of the K'ang-hsi period (1662-1722).

Invested with a celadon glaze of the pure sea-green tint and pellucid quality.

Height, 15½ inches.

223—LARGE OVIFORM JAR

Lloyd Warren

70" Dense hard paste of the Yung-chêng period (1723-1735). Coated with a thick variegated glaze of mottled green and blue. Impressed four character mark underneath the foot.

Height, 13 inches; diameter, 13½ inches.

224—LARGE CELADON PLATE

Mr. Richards

110" Deep form. Thick sonorous porcelain of the Ming dynasty, and invested with a pellucid celadon glaze underneath which is a decoration of peonies and leafy scrolls engraved in the paste. Underneath the foot a ferruginous ring mark.

Diameter, 14 inches.

225—LARGE CELADON BOWL

Mr. Henry

90" Dense sonorous porcelain of the Ch'ing dynasty. Deep form with carved corrugated surface. Entirely covered with a glaze of sea-green tint. In the centre a raised circular panel decorated with sceptre-head scrolls carved in the paste.

Diameter, 16½ inches.

226—LARGE CELADON BOWL

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90" Dense sonorous porcelain of the Ch'ing dynasty. Deep form with carved corrugated surface and scalloped edge, covered with a pellucid celadon glaze. In the centre is a carved disc-shape panel.

Diameter, 17 inches.

227—LARGE CLAIR-DE-LUNE VASE

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150" Noble bottle shape, with two tubular handles on the neck. It is of dense sonorous porcelain of the Ch'ien-

lung period (1736-1795) and covered with a monochrome glaze of *clair-de-lune*, which is boldly crackled. Underneath the foot is a seal mark of the period pencilled in underglaze blue.

Height, 20 inches; diameter, 19 inches.

228—PAIR MING LIONS

Mr. Lewis

3 1/2" On quadrilateral pedestals. One with its fore paw resting on a brocaded ball, and the other sporting with its cub. Invested with a brilliant green glaze.

Height, 19 inches; width, 9 inches.

229—PAIR LIONS

1 1/2

1 1/2

10 4/8" On quadrilateral pedestals. Dense porcelain of the K'ang-hsi period (1662-1722). One sporting with its cub, the other with brocade ball. Enamelled with a variegated *flambé* glaze of translucent quality. Mounts of gilt ormolu of the Louis Quinze period.

Height, 19 1/2 inches; width, 12 inches.

230—LARGE BEAKER-SHAPED VASE

Mr. Richards

11 1/8" Fashioned after a Han bronze. Dense sonorous porcelain of the Ch'ien-lung period (1736-1795). It is invested with a thick tea-color glaze and elaborately decorated with ogre heads, archaic scrolls and palmettes worked in relief in the paste on an incised fret ground.

Height, 30 inches.

JAPANESE CERAMICS, LACQUERS AND MISCELLANEOUS OBJECTS

231—OLD BOKARA TEAPOT

J. Wm. Gates Jr.

8 1/2" With patina in imitation of iron. Decorated and inscribed to resemble gold damascene.

232—OLD BOKARA TEAPOT

Mrs. Lianna

Engraved inscription and border design.

233—TEA BOWL

Yamanaka Co.

Old Japanese gray glaze with crests in black.

234—TEA BOWL

Old Satsuma. Coated with a thick brown glaze. Rimmed with silver.

235—SATSUMA INCENSE JAR

M. J. Fox

Decoration of cherry blossoms painted in red and dark blue enamel colors and gilding. Openwork silver cover to conform with the decoration.

Height, 4 inches.

236—OLD SATSUMA TEAPOT

R. Glendinning

With top handle. Rice-color crackle glaze; decoration of brocaded balls and peony flowers in blue and red enamels and gilding.

237—TEA BOWL

E. O. Heydt

Old Japanese. Coated with an ivory-white crackle glaze.

238—SET OF SIX BOWLS

R. T. Oliver

Fine Awata faience. Decoration of male and female figures and an inscription in gilding, and the Tycoon's crests in black and blue enamels.

239—BOTTLE-SHAPED VASE

H. J. Glazier

Japanese pottery. Pink crackle glaze; silver collar.

Height, 8½ inches.

240—OLD SATSUMA VASE

Floyd Warren

22⁰⁰ Globular body with tall tubular neck and flaring mouth. Invested with a minutely crackled ivory-white glaze.

Height, 12½ inches.

241—OLD SATSUMA PILGRIM BOTTLE

52⁰⁰ Fine brown crackle glaze. Undecorated.

Height, 10½ inches.

242—OLD SATSUMA VASE

75⁰⁰ Tall slender form, with receding neck. Coated with an ivory-white glaze of soft quality, which is minutely crackled throughout.

Height, 17 inches.

243—EIGHT JAPANESE PLATES

W. C. Perry

27⁰⁰ Finely painted decoration of fishes and seaweed.

Diameter, 9 inches.

244—ARITA PORCELAIN PLATE

W. C. Andrews

35⁰⁰ Decoration of flowers, medallions and scrolls in brilliant enamel colors, gilding and underglaze blue.

Diameter, 16 inches.

245—THREE IVORY NETSUKES

E. B. Green

- 10⁰⁰ A. Group of fish by Masahiro.
B. The tiger slayer.
C. The tile maker, by Takamasa.

246—AGATE OKIMONO

5⁰⁰ A frog finely carved and polished.

O. Fukushima

247—SNUFF BOX

O. F. Bonaventure

75⁰⁰ French, of the Louis XV period. Bloodstone mounted with gold and studded with brilliants.

248—PAIR GREEN JADE TABLETS *Mr. Fukushima*

40 " For printing. Engraved Sanscrit characters filled in with gold, and dragons pursuing the sacred pearl.

Height, 11 inches; width, 5 inches.

249—OLD JAPANESE BASKET *Mr. Richards*

70 " Skillfully made in ivory wicker work.

250—SAKI BOTTLE

35 " Aventurine lacquer, with decoration of flowers and maple leaves floating on a stream, pencilled in gold lacquer.

Height, 9½ inches.

251—CINNABAR LACQUER VASE *Long Sang To Co*

85 " Melon shape, with a receding neck and base. In four upright panels are scenes from the Taoist Paradise, carved in high relief. Borders of peony scrolls, sceptre heads and palmettes also carved in relief. Ch'ien-lung period (1736-1795).

Height, 12 inches.

252—JAPANESE FOLDING CABINET *Mr. Richards*

15 " Vermillion lacquer, with panels decorated with flowers, fruits and archaic birds, and border designs of floral motives in black lacquer carved in relief.

Height, 14 inches.

253—TWO RHODIAN TILES *Libelle Silver*

300 " Carnations, conventional tulips and leaf scrolls painted in red, green and blue enamel colors on a white glazed ground. Framed.

Height, 13½ inches; length, 23 inches.

254—ANCIENT PERSIAN FAÏENCE PLATE *Dr. Schuchman*

110 " Coated with a soft ivory-white glaze and decorated

with an intricate design of conventional flowers and tendrils, painted in turquoise and cobalt blue. On the under-border, flowers and leafy scrolls in cobalt.

Diameter, 13 inches.

255—ANTIQUE PERSIAN FAÏENCE PLATE

140⁰⁰ *M. Andrews*
Deep form. Ivory-white crackled glaze; decoration of the Indian lotus amid leafy scrolls painted in cobalt blue. On the under-border the conventional vine pattern also in cobalt blue.

Diameter, 13 inches.

256—TWO OLD DELFT PLATES

30⁰⁰ Decoration of flower baskets and a conventional border design in cobalt blue.

Diameter, 12 inches.

257—TWO LARGE OLD DELFT PLATE

25⁰⁰ Decoration of flower baskets and a conventional border design in cobalt blue.

Diameter, 12 inches.

258—LARGE PLATE

60⁰⁰ *L. Babbott*
Coated with a copper-lustre decoration of pine needles and other designs. Inscribed underneath the foot C. M. Golfe—Juan. 1899.

Diameter, 14 inches.

259—STONEWARE TEAPOT

60⁰⁰ *Mrs. Diamond*
Chinese design; incised decoration of seal marks and archaic scrolls. Covered with an iridescent glaze. Said to have been made in Ireland.

Height, 7 inches.

260—OLD DRESDEN BOWL AND COVER

60⁰⁰ *N. Sanborn*
Painted with Watteau subjects in the Dresden manner.

Knob of cover formed as a rose, gilded edges and decoration. Marcolini period (1796). *Mark*: Crossed swords in pale blue.

Diameter, 4½ inches; height, 4½ inches.

261—BOWL, WITH HANDLES AND COVER *Mrs. L. Hyde*

12⁰⁰ Old Dresden of a very early period (about 1740). Decorated with exceptionally well painted sprays of asters and chrysanthemums, the treatment being evidently adapted from a Japanese subject. The cover terminates in a seated Oriental figure decorated in colors. Gilt line and edging to cover. *Mark*: Crossed swords.

Diameter of bowl, 6 inches; height, including cover, 8½ inches.

262—BLACK BASALT BOWL *Mr. Henry*

15⁰⁰ Classical and other subjects in relief in the manner of Wedgwood. Fluted and twisted cord decoration. By Birch of Tunstall. *Mark*: Birch (impressed). English. Eighteenth Century.

Diameter, 7¼ inches; height, 5½ inches.

263—BLACK BASALT TEA SET *J. Wm. Yates Jr.*

15⁰⁰ Ornamented with classical subjects in relief in the style of Wedgwood. This set was made by Birch of Tunstall, one of the ablest of Wedgwood's contemporary imitators. *Mark*: Birch (impressed). English. Eighteenth Century.

264—OLD ENGLISH CHINA TEA SERVICE *Mr. Andrews*

25⁰⁰ Consisting of 6 teacups, 8 coffee cups, 11 saucers, 2 plates and a cream ewer. Ornamented with dark blue border and gilt decoration of grape and vine.

leaves. Gilt decoration in centre of plate. Probably Chamberlain's Worcester. English. Early Nineteenth Century.

265—AUBERGINE FRENCH TEA SERVICE *M. Andreu*

Consists of 14 cups, 13 saucers, 5 plates, sugar bowl and small round dish. Decorated in very brilliantly painted floral bouquets, gilt edges and handles. An excellent example of the mis-named "Marie Antoinette" Ware. Made by André-Marie Lebœuf in the Rue Thiroux, Paris, about 1778. The factory was under the queen's patronage. *Marks:* Cuisine A, incised; A crowned p. in red underglaze.

25⁰⁰

SECOND AFTERNOON'S SALE

SATURDAY, JANUARY 21st, 1911

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

FINE OLD ORIENTAL BRONZES AND BRASSES

266—THREE SPECIMENS OF OLD JAPANESE BRONZE *Mr J Fox*

A. Frog in the attitude of prayer.

1500 B. Frog in reclining posture.

C. Frog and small turtle.

267—SMALL BRASS VASE *Mrs R J. Williams*

700 Antique Chinese. Quadrilateral shape, with two elephant-head handles.

268—SMALL SENTOKU INCENSE BURNER *Mr Andrews*

2700 With tripod support and scroll handles. Fine golden brown patina and gold metal inlays. Underneath the foot, six character mark: *Ta Ming Hsüan Tê nien chih* (1426-1435).

Diameter, 4 inches.

269—SMALL BOTTLE-SHAPE VASE *Mr Richards*

1250 Old Japanese bronze. Mottled brown and red patina.

Height, 7 inches.

270—JAPANESE BRONZE OKIMONO *Mr. Richards*

70 *c* Fan-tail pigeon, skillfully modelled. Golden brown patina. Signed by the artists, Sei-Jo.
Length, 5½ inches.

271—BOTTLE-SHAPED VASE *Mrs. Leroyer*

70 *c* Old Japanese bronze, of unusual shape and fine red and brown mottled patina.
Height, 8½ inches.

272—BOTTLE-SHAPED VASE *Mrs. Leicholm*

170 *c* Old Japanese bronze. Oviform, incrustated with a mottled red and brown patina.
Height, 7 inches.

273—BRONZE TRIPOD CENSER *Mr. Andrus*

170 *c* Antique Chinese. Ornamented with panels of Sanscrit characters in relief casting. Fine old patina. Probably Chêng Tê period (1506-1521).
Diameter, 4 inches.

274—SMALL BRONZE VASE *C. Fukushima*

30 *c* Antique Chinese. Oviform, with mask and loop handles and raised ribs. Decorated with archaic scrolls and palmettes in inlaid gold and silver; incrustated with a mottled green and brown patina. Ming.
Height, 4 inches.

275—SENTOKU BRONZE INCENSE BURNER *P. B. Crew*

20 *c* With rudimentary scroll handles; golden brown patina. Underneath the foot, six character mark: *Ta Ming Hsüan Tê nien chih* (1426-1435). Openwork teak-wood cover.

Height, 3 inches; diameter, 4 inches.

276—BRASS INCENSE BURNER

Richard Schuster

Antique Chinese. Flat circular shape on tripod. Underneath the foot an engraved character mark of Hsüan-tê (1426-1435).

17⁵⁰

Diameter, 4 inches.

277—DENSE BRONZE VASE

Mr Richards

Antique Chinese. Quadrilateral shape with scroll handles and carved panels, containing Mohammedan inscriptions. Coated with a mottled red patina. Hsüan-tê period (1426-1435).

30⁰⁰

Height, 6 inches.

278—ANTIQUE CHINESE BRASS CENSER

Mrs L. F. Lyde

Flat circular shape, with lion-mask handles cast in relief. Underneath the foot a six character mark. Hsüan-tê period (1426-1435).

17⁵⁰

Diameter, 4½ inches.

279—MING BRONZE LIBATION CUP

F. Lyne

Helmet shape. Decoration of archaic scrolls and ogre heads, cast in low relief. Fine mottled brown and green patina.

90⁰⁰

Height, 6½ inches.

280—MING BRONZE VASE

Mr Richards

Oviform. Decoration of lotus and leafy scrolls and borders of sceptre-heads and gadroons in gold and silver inlays. Fine brown patina.

22⁵⁰

Height, 4¼ inches.

281—SENTOKU BRONZE INCENSE BURNER

O. Fukushima

Semi-globular shape with dragon-head handles. Inlaid with gold spots and coated with a fine brown patina. Underneath the foot *Ta Ming Hsüan Tê nien chih* (1426-1435).

38⁰⁰

Diameter, 4½ inches.

282—BRONZE FLOWER VASE

Mr. Richards

135⁰⁰

Antique Japanese. Globular body with tall slender trumpet-shaped neck. Covered with a very fine mottled brown and green patina.

Height, 11 inches.

283—UNIQUE FIRE BOWL

235⁰⁰

Of brass and gold alloy. Underneath the foot an unusual twelve character mark. Hsüan Tê period (1426-1435).

Height, 4 inches; diameter, 4½ inches.

284—BRONZE BOTTLE-SHAPED VASE

Mr. Henry

235⁰⁰

Antique Japanese. Incrusted with a mottled green and brown patina.

Height, 10½ inches.

285—SENTAKU BRONZE FIRE BOWL

J. N. Kaldenberg

535⁰⁰

Circular shape, with lion-mask handles cast in relief. Inlaid with large particles of yellow gold and coated with a fine patina. Underneath the foot a six-character mark of Hsüan Tê (1426-1435). Openwork silver cover.

Height, 3½ inches; diameter, 4 inches.

286—MING BRONZE TRIPOD CENSER

Mr. Richards

435⁰⁰

On supports of elephants' heads. Fine mottled brown and green patina.

Height, 6½ inches.

287—SENTOKU BRONZE CENSER AND STAND

Mr. Henry

435⁰⁰

Circular shape with rudimentary handles and tripod support. Coated with a fine yellow patina and inlaid with large particles of polished gold. Underneath the foot a six-character mark of the Hsüan Tê period (1426-1435).

Height, 4½ inches; diameter, 4½ inches.

288—SENTOKU BRONZE INCENSE BURNER *E. H. Lerun*

45" Quadrilateral shape, with rudimentary scroll handles and four tall feet. Inlaid with spots of yellow gold and coated with a fine patina. Six-character mark of Hsüan Tê period (1426-1435). Has carved teak-wood stand and cover.

Height, 5½ inches.

289—INTERESTING BRONZE INCENSE BURNER *Mr. Berry*

45" Parcel gilt. Semi-globular shape, with rope handles and tripod support. Coated with a rich brown patina and partly covered with a heavy plating of burnished gold. Underneath the foot a six-character mark of Hsüan Tê (1426-1435).

Height, 3 inches; diameter, 5¼ inches.

290—JAPANESE PERFUME BOX *G. L. Wright*

15" Iron, exquisitely ornamented with gold and silver damascene. Gold lined. Signed by Ohashi.

291—JAPANESE IRON PERFUME BOX *E. C. Mitchell*

20" Oval shape. Damascened ornamentation in silver and gold of intricate and skillful workmanship. Gold lined. Signed by Ohashi.

292—JAPANESE SHIBUICHI BOX *Mr. Richards*

25" Hexagonal shape. Shakudo panel with flowers and butterflies in gold and silver inlays. Gilt lined.

Diameter, 3½ inches.

293—TEBAKO

65" Jewelry box. Shakudo silver, with decoration of figures at a festival dance, finished with gold, silver and shakudo in high relief; engraved on the side with a

diaper pattern in minute finish. Signed on cover by the artist, Higasi-Yama, with his seal-mark incised and inlaid.

Height, 3½ inches; length, 5½ inches; width, 2½ inches.

294—JAPANESE SILVER INCENSE BURNER *M. J. Fox*

425 With cover. Globular shape with scroll handles. Of openwork design with repoussé panels containing the dog Foo and flowers and incrustated with various enamels. The cover surmounted by a silver dog Foo.

Height, 6 inches; diameter 5½ inches.

295—CLOISONNÉ ENAMEL TEAPOT *E. Maccurman*

207 Old Chinese. Passion flowers and leafy scrolls in brilliant enamels on a turquoise blue ground. Underneath the foot an engraved mark of the Yung-chêng period (1723-1735). Made by the order of the Emperor.

296—SENTOKU BRONZE TRIPOD CENSER *M. Henry*

300 Archaic scroll handles and openwork cover. Coated with a mottled brown patina and inlaid with particles of burnished gold. Hsüan Tê period (1426-1435). Has teakwood stand.

Height, 6 inches.

297—ANTIQUE BRASS INCENSE BURNER *Mrs. Schiffer*

225 Low circular shape, with loop handles and tripod support. Underneath the foot an unusual mark of the Hsüan Tê period (1426-1435).

Diameter, 7½ inches.

298—ANTIQUE JAPANESE BRONZE BRAZIER *E. C. Mitchell*

300 Quadrilateral shape on four feet in a design of the

sacred fungus. Ornamented with figures of deer and the symbolical bat in relief casting. Signed by Tounsai.

Height, 4 inches.

299—JAPANESE BRONZE OKIMONO

35"- Lion in repose. Signed by Riyo-jo.

Length, 10 inches.

300—SENTOKU BRONZE SCEPTRE

12"- Engraved ornamentation of prunus blossoms, covered with a yellow patina and profusely inlaid with particles of polished gold. Sanscrit character mark.

301—BOTTLE-SHAPE VASE

58"- Old Japanese bronze. Gold aventurine patina.

Height, 9 inches.

302—ANTIQUE JAPANESE BRONZE CENSER

140"- Quadrilateral shape, on dragon and archaic scroll fret. Ornamented with the phoenix, winged dragon and cloud forms in relief casting. Signed by Sei-min.

Height, 6 inches.

303—GOLD BRONZE DOUBLE VASE

45"- Old Chinese. Ornamented in high relief with archaic dragon scrolls and mask-head and ring handles. Underneath the foot a four-character mark of Ch'ien-lung (1736-1795).

Height, 6½ inches.

304—JAPANESE IRON OKIMONO

70"- A crane standing on one foot. Of skillful workmanship. Signed by Ran-Po-Master Gi-sho. Has teak-wood stand.

Height, 9½ inches.

R. E. Moore

305—ANTIQUE CHINESE BRONZE TRIPOD CENSER

115" Coated with a fine red and brown mottled patina. Has teakwood cover inlaid with silver wires and surmounted by a carved agate ornament.

Height, 10 inches.

Mr. E. N. Barkness

306—OLD CHINESE BRONZE FLOWER DISH

80" Lotus-leaf design, the stem and buds forming supports; incrustated with a mottled brown and green patina. Has carved stand of lotus design.

Height, 3½ inches; length, 10 inches.

J. N. Kaldenberg

307—INCENSE BURNER

135" In form of a life-size crow. Skillfully modelled in copper bronze and finished in shakudo.

Length, 16 inches.

E. D. Mitchell

308—GOLD BRONZE TRIPOD CENSER

110" Semi-globular shape, with twisted loop handles. Underneath the foot in an indented panel a six-character mark of the Hsüan Tê period (1426-1435). From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

Diameter, 10½ inches.

Mr. Richards

309—THIBETAN IDOL

90" The god of creation. Cast in brass and heavily plated with gold. Has three heads and thirty-two arms. From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

310—OLD THIBETAN DEITY

80" The god of creation. Cast in bronze and heavily plated with gold and incrustated with semi-precious stones. From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

311—SHRINE STATUE *J N Finn*

75" Seated figure of Kuan-yin finely modelled in dense bronze and coated with a mottled patina. Carved wood base in design of a lotus pod.

Height, 12 inches.

312—OLD JAPANESE BRONZE INCENSE BURNER *R Carle*

30" A dog Foo, sporting with a brocaded ball and ribbon fillets. Coated with a fine brown patina.

Height, 13 inches.

313—PAIR DENSE BRONZE ALTAR VASES *Woberry*

20" Oviform, with archaic dragon and loose ring handles.

Around the foot is an engraved six-character mark of the Ch'ien-lung period (1736-1795).

Height, 11¼ inches.

314—ANTIQUE CHINESE BRONZE INCENSE BURNER *J N Finn*

70" Heavily plated with gold. With scroll and dragon-head handles and a tripod support of elephant heads. Decorated with engraved bands of floral scroll and Greek fret. Cover of openwork design with panels of engraved *shou* symbols.

Height, 15 inches.

315—TEMPLE WINE VESSEL

118" In form of an archaic bird of bronze, decorated with bands and borders of scroll patterns in inlaid silver wire and gilding. Coated with a fine green patina.

Height, 14 inches.

316—MING BRONZE INCENSE BURNER

105" Quadrilateral shape, with vertical dentilated ridges and tall supports which are capped by monster-heads, bands of ogre heads and archaic scrolls worked in

relief on an incised fret ground. Has carved teakwood cover. Surmounted by a jade terminal.

Height, 12½ inches.

E. N. Lancaster

317—OLD JAPANESE BRONZE INCENSE BURNER

110

With stand to conform. It is quadrilateral in shape with dragon scroll handles and monster-head feet. The cover is of openwork, in a design of dragons amid cloud forms and is surmounted by a fabulous animal. The whole is coated with a rich brown and red patina.

Height, 19½ inches.

318—PAIR OF ORNAMENTAL LIONS

Mr. Henry

160

Of yellow bronze in a strong grotesque design and raised on elaborately chiseled bases of quadrilateral shape. They are of the Ming period and are exact copies of those in the summer palace of Yuan-Ming-Yuan, near Peking. From the collection of Baron M. von Brandt, imperial German ambassador. Peking, 1893.

Complete height, 14 inches; length, 10 inches.

319—LARGE SENTOKU VASE

John F. Hume

205

Graceful oviform, with dragon scroll handles. In two sceptre-head-shaped panels are wave designs, rocks and Sanscrit characters modelled in relief. The entire surface is covered with a yellow patina and inlaid with large particles of burnished gold. Underneath the foot a six-character mark of Hsüan Tê (1426-1435). From the Startseff collection.

Height, 16 inches.

Mrs. L. F. Hume

320—LARGE MING BRONZE VASE

250

Oviform, decorated with thirty-two movable rings, which are held by devil's heads. The ground is of fret pattern with minute bosses and coated with a fine

patina. Four bands encircling the vase are ornamented with a scroll design in gold and silver inlays.

Height, 17 inches.

321—LARGE MING BRONZE VASE

H. H. Babcock

240" Ovoid, with wide mouth. Two large loose ring handles, held by ogre heads, on the shoulder. The elaborate decoration consists of a wide band of palmettes modelled in relief and ornamented with Haou-teen faces, inlaid in gold and silver. A narrow band of archaic scrolls and a wide border around the shoulder of ogre heads and archaic dragon scrolls on an incised fret ground. It is incrustated with verdigris, and covered with a mottled red and brown patina.

Height, 17½ inches.

322—MING BRONZE SACRIFICIAL COLANDER

J. W. Funn

150" Used for steaming grain and herbs. It consists of a three-lobed base, fashioned in the form of three t'ao-t'ieh heads, with ogre-like features, and separated by verticle ridges. It narrows at the waist and expands above to form an ovoid receptacle with two upright loop and three loose ring handles, and is ornamented with a broad encircling band of archaic conventional scroll work and Haou-teen faces, modelled in relief and inlaid with precious metals.

Height, 17 inches; diameter, 14½ inches.

323—PAIR OLD CHINESE TEMPLE LANTERNS

Samuel Mundherm

90" Of gilded bronze and enamel. The standards in design of a winged dragon clutching the sacred pearl in its claw and supporting, on cloud forms issuing from its mouth, lanterns of open basket pattern. From the collection of Baron M. von Brandt, imperial German ambassador. Pekin, 1893.

Height, 30 inches.

324—THIBETAN STATUETTE *J. N. Thum*

220" Of a diety cast in bronze. Heavily plated with gold. The figure is standing on a lotus throne. She holds in her hands various symbols and wears a crown. An elaborate halo of cloud forms serves as a background. Has an extra stand of carved and gilt wood incrustated with coral and semi-precious stones.

Complete height, 29 inches.

325—STATUETTE OF KUAN-YIN *Mrs. Henry*

90" Old Japanese. Carved wood, coated with gold lacquer. The deity is seated on a lotus throne and the whole is mounted on a carved wood and gold lacquer base.

Height, 23 inches.

326—CLOCK *N. M. Salomon*

350" Table clock of ormolu in the style of Louis XIV. Stands on four cabriole legs. The face is engraved. Has steel hands and strikes the hours on a bell. Made by Tiffany of Paris. In morocco leather case.

327—METAL PLAQUE *E. P. Mitchell*

20" Persian. Eighteenth Century. Brass, enameled in a red, blue and white *champlevé* design of a fabulous human-headed monster and birds.

Diameter, 13½ inches.

328—COPPER SAMOVAR *Mrs. Henry*

86" Russian. Nineteenth Century. Conical shape with brass, wood and ivory handles. Stands on brass tray, with handles. From the A. W. Drake collection.

Height, 16 inches.

329—SMALL BARYE BAS-RELIEF *S. G. Rosenbaum*

450" Bronze figure of a walking leopard, modeled in low

relief, by Antoine Louis Barye. Signed: "Barye, 1831."

Length, 5¾ inches; width, 3⅛ inches.

330—COFFRET, OR JEWEL BOX

Wm Richards

115" French. Nineteenth Century. The mountings are of chased ormolu in the style of Louis XVI. The settings consist of five Sèvres porcelain plaques of pierced work surrounding shaped and painted panels of rural scenes. Signed Eugène Toitevin.

Height, 7 inches; length, 10 inches.

331—TWO ANTIQUE SILVER FIGURES

Wm Salomon

50" German. Sixteenth Century. Saints bearing scrolls with inscriptions in Gothic text. Inlaid with small turquoises.

Height, 5 inches.

332—BRONZE STATUETTE

Mrs Henry

210" French. Seventeenth Century. Crouching Venus. Stands on green marble and a porphyry base.

Height, 6 inches.

333—BRONZE STATUETTE

Richard Henry

60" Italian. Nineteenth Century. Reproduction in reduced size of the Venus of the Capitol, familiarly known as the Venus de Medici. On a circular green marble base.

Height, without base, 8½ inches.

334—BRONZE BUST

Thomas Bentley

100" French. Early Nineteenth Century. Head of Napoleon. Signed: "Chandet."

Mrs Geo. Blumenthal

335—ANTIQUE MARBLE HEAD

2500 Italian. Fifteenth Century. Head of an infant. This extremely interesting and beautiful example of Renaissance sculpture, which might well be taken for the work of Donatello, was attributed by its owner, with excellent reason, to Mino da Fiesole (1431?-1484?), a pupil of Desiderius da Seltignano (1428-1464), a lineal descendant in art of Donatello himself.

Height, without base, $7\frac{1}{2}$ inches.

336—PAIR OF CANDLESTICKS

S. G. Rosenbaum

1100 French. Nineteenth Century. Chased and gilt bronze. Copies of an original by Gouthière in the style of the Louis XVI period, which is now in the Wallace Collection, London. Made by Alavoine of Paris.

Height, $11\frac{3}{4}$ inches.

337—SET OF FOUR TABLE LAMPS

L. Ellis

1600 French. Nineteenth Century. Chased and gilt bronze. Reproductions of originals by Clodion in the style of the Louis XVI period. Made by Barbedienne of Paris and fitted for electric lights.

Height, $11\frac{1}{2}$ inches

338—PAIR OF TABLE LAMPS

E. S. Bayer

1100 Chased and gilt bronze. Formed as figures of youthful satyrs holding branches of lilies. Reproductions of an original by Clodion in the style of the Louis XV period. On marble bases. Made by Barbedienne of Paris and fitted for electric lights.

Height, $15\frac{1}{2}$ inches.

339—PAIR OF CANDELABRA

Mrs. Lerouder

2000 French. Nineteenth Century. Chased and gilt bronze. Reproduction of an original by Gouthière in the style of the Louis XIV period. Three branches for lights.

Height, $17\frac{1}{4}$ inches.

340—PAIR OF CANDELABRA

Mr Richards

280

Formed of Oriental porcelain of very fine turquoise blue, modeled in the form of hens. Mounted in ormolu in the style of the Louis XV period, forming three branched candelabra, with modeled flowers of Dresden porcelain.

Height, 19 inches.

341—ROCK CRYSTAL VASE

" "

107

The body cut intaglio fashion with a design of cupids and griffins. Chased bronze neck and handle shaped as the Grecian Sphinx. Stands on a chased bronze base of dolphins. In the style of the Fifteenth Century Italian Renaissance.

Height, 14½ inches.

342—TERRA COTTA BUST

Mr Henry

625

Head of a saint. Florentine, of the Sixteenth Century. Stands on a moulded wood base.

Height, 13¾ inches.

343—PAIR OF BRONZE STATUETTES

J. M. Linn

1850

French. Eighteenth Century. Figures of river gods, by Caffien. Probably intended for decorative purposes in connection with a piece of furniture.

Height, 15½ inches.

344—BRONZE BUST

J. E. Rosenbaum

110

Portrait bust of the Napoleonic period. Probably of Jerome Bonaparte.

Height, 17¼ inches.

345—BRONZE STATUETTE

" " "

140

Italian. Nineteenth Century. Reproduction in reduced size of "The Dying Gladiator," from the original in the Capitoline Museum at Rome.

Length, 20 inches; height, 11 inches.

346—BRONZE BUST

J. G. Rosenbaum

735^u Head of French peasant woman. Signed: "J. Cartadère. A *cire perdue* casting.

Height, 22 inches.

347—ANTIQUE BRONZE

J. Austin

560^u Italian. Sixteenth Century. Reproduction in bronze of the head of the central figure of the celebrated marble group of Laocoon and his Sons, now in the Vatican Museum. This very interesting *cire perdue* casting was, in view of its provenance and its own evidence, attributed by its late owner to the studio of Gian Boullogne, the Flemish sculptor of the Renaissance, better known perhaps as Giovanni di Bologna (1524-1608). Francis I of France seems to have been the first to encourage the Renaissance sculptor to reproduce in bronze the marble masterpieces of antiquity. Primaticcio's bronze reproduction of the Laocoon is still to be seen in the gardens of the Tuileries. It seems possible that this particular piece was modeled under Giovanni's direction by his pupil Domenico Portigiani.

Height, 25½ inches.

348—PAIR OF ANTIQUE ANDIRONS

J. W. Furr

175^u Italian. Fifteenth Century. Bronze, chased and engraved. From a base decorated with a lion's head and grotesque masks, rise square shafts with panels of pierced and engraved decoration. These are surmounted by half-length modelled figures of Vertumnus and Pomona.

Height, 25½ inches.

349—BUST

Mrs. Butler

120^u Italian. Seventeenth Century. Stucco colored. Head of Christ.

Height, 19½ inches.

350—STATUETTE

J. M. Lavin

Italian. Sixteenth Century. Stucco colored. Figure of the infant Christ holding an orb in the right hand, and with the left hand raised in the act of blessing. By Desiderio da Seltignano (1428-1464), whose heads of children are often attributed to Donatello. Bought of Simonetti in Rome.

Height, $27\frac{1}{2}$ inches.

351—WOOD CARVED AND PAINTED STATUETTE

Figures of female saints. French work of the early Fifteenth Century. Probably a portion of a "Crucifixion" or "Deposition from the Cross" erected in a church for devotional purposes.

Height, $55\frac{1}{2}$ inches.

352—WOOD CARVED AND PAINTED STATUETTE

Similar to the preceding.

Height, $57\frac{1}{2}$ inches.

353—CARVED WOOD PANEL

Probably Spanish of the Fifteenth Century. Carved in high relief with "The Nativity of the Virgin." St. Anna, the mother of the Virgin, is attended by her handmaidens and on the extreme right stand St. Joachim. Two of the attendants minister to the new-born babe in the foreground.

Height, $36\frac{1}{2}$ inches; width, $28\frac{1}{2}$ inches.

354—CARVED WOOD PANEL

Similar in style to the preceding, of which it is a companion piece. The subject of the panel is "The Adoration of the Magi." The Virgin holds the Divine Child in her arms and presents Him for the adoration

of the three kings who press forward in attitudes of obeisance.

Height, 30¾ inches; width, 27½ inches.

FURNITURE

ANTIQUE SPECIMENS AND INTERESTING REPRODUCTIONS

355—PIANO STOOL *Cur*

Carved oak. Stands on four turned and twisted legs, with turned and twisted stretchers. Covered with stamped leather.

Height, 20 inches; length, 30 inches; width, 20 inches.

356—OVAL WORK TABLE *M. Henry*

55-cc Satinwood inlaid with mahogany and painted in new classic style and with oval miniature. Reproduction of late Eighteenth Century English original. Stands on four turned legs with turned stretchers. Top hinged as cover to work-box, with drawer beneath.

Height, 30 inches; top, 19 by 15 inches.

357—WRITING TABLE *Mrs. R. L. Williams*

85-cc Kingwood, with inlay in 'diaper pattern of harewood, colored boxwood and satinwood. Shaped top. Cabriole legs and drawer with fittings. A reproduction by Alavoine of Paris of a French original of the Louis XV period.

Height, 27½ inches; length, 22½ inches; width, 15¼ inches.

358—CABINET TABLE

Mrs R. H. Williams

Kingwood, with inlay in diaper pattern of hardwood, satinwood and colored boxwood. Shaped top. Cabriole legs and four drawers. A reproduction by Alavoine of Paris of a French original of the Louis XV period.

Height, 28½ inches; length, 17½ inches; width, 13 inches.

359—CARD TABLE

C. E. Gudebrod

Square shape. Mahogany inlaid. Reproduction of an Eighteenth Century Dutch original. Four taper legs and folding top lined with baize.

Height, 30 inches; top, 30 inches square.

360—CARD TABLE

M. Berry

Semi-circular shape. Satinwood inlaid with mahogany. English of the Eighteenth Century. Hepplewhite style and period. Hinged top lined with green baize. Stands on four taper legs.

Height, 28 inches; diameter of top, 30 inches.

361—CARD TABLE

Square shape. Oak and mahogany veneer, inlaid with Amsterdam marquetry. Dutch in the style of the Eighteenth Century. Four taper inlaid legs and folding top lined with baize.

Height, 29½ inches; top, 33 inches square.

362—HENRI II OAK LIBRARY TABLE

Mrs. Salmon

French. Sixteenth Century. The square top is supported on five legs, turned and boldly carved in an acanthus leaf pattern. These stand on a base the two crosspieces of which terminate in four reversed con-

sole shaped feet carved with acanthus leaves. This table was purchased at the sale of the celebrated Gavet collection in Paris.

Height, 31 inches; top, 26 inches square.

363—SET OF THREE MAHOGANY CHAIRS

Mr. Richmond

97⁵⁰

Reproduction of Eighteenth Century English originals of Chippendale style and period. Shaped and openwork splats. Square legs and stretchers. Loose seats upholstered in cut velvet.

364—TWO MAHOGANY CHAIRS

Mr. Barry

80⁰⁰

Reproductions of Eighteenth Century English originals of Sheraton style and period. Carved straight backs. Upholstered in cut velvet.

365—MAHOGANY ARMCHAIR

Cur

Reproduction of an early Nineteenth Century English original. Upholstered in cut velvet.

366—ARMCHAIR

Mr. Macanayan

65⁰⁰

Carved and gilt wood frame. French, in the style of the Louis XV period. Back and side of double cane work, gilded. Loose cushion seat covered with silk tapestry.

367—MAHOGANY ARMCHAIR

R. B. Hodson

40⁰⁰

French, in the style of the Louis XVI period. Upholstered in silk tapestry.

368—CARVED MAHOGANY ARMCHAIR

Mr. Barry

45⁰⁰

French, in the style of the Louis XVI period. Upholstered in silk tapestry.

369—CARVED OAK ARMCHAIR

Mrs R. H. Williams

Reproduction of English original of the Tudor period.

550—High back and wings. Turned stretchers.

370—OAK ARMCHAIR

French. Reproduction of a Louis XIV original.

80—Carved frame cabriole legs. Upholstered in yellow cut velvet, with loose cushioned seat.

371—TWO CARVED WALNUT ARMCHAIRS

Reproductions by Morant of London of a celebrated Louis XIV original. High square backs, elaborately carved arms and legs, and shaped and carved stretchers. Upholstered in yellow cut velvet specially made for the late owner.

372—TWO OAK ARMCHAIRS

Reproductions by Morant of London of an English Seventeenth Century (William and Mary) original in the possession of Edwin A. Abbey, R.A. High backs and wings. Carved arms, shaped and carved stretchers. Upholstered in and having loose cushion seats covered with yellow cut velvet.

373—DOUBLE ARMCHAIR

170—Made by Morant of London to match the preceding.

374—OAK SETTEE

Reproduction by Morant of London of an English Sixteenth Century (Tudor) original, now at Knole House near Sevenoaks. Winged sides and loose seat. Upholstered in yellow silk tapestry.

Height, 37 inches; length, 66 inches.

375—MAHOGANY CHAIR

Mrs R. B. Williams

Semi-circular. Reproduction of Hepplewhite original.

5200

Upholstered in yellow cut velvet.

376—TWO SETTEES

Mrs Spencer

Made by Schmidt & Co. of New York to match preceding.

1370

Height, 37 inches; length, 48 inches.

377—HEARTH SEAT

Made by Schmidt & Co. of New York to match preceding.

6500

Height, 24 inches; length, 55 inches.

378—ARM CHAIR

J. N. Finner

Italian. Sixteenth Century. Walnut, carved and turned. The chair is constructed so as to fold, the steel rods, which act as pivots, being capped with turned wooden knobs. The seat is formed of movable slats. The arms are square, in section, with slight relief carvings of acanthus leaf design on the upper surfaces, and end in turned ball-shaped knobs, with movable wooden rings. The back rails, which are movable and pivoted on one side, are shaped and carved with a cardinal's coat of arms in a centre circular medallion. The fronts of the double curved legs and arms are carved with a conventional oak leaf pattern in low relief. This classic "Sedilla" type of folding arm-chair was a comparatively common type of Italian (especially of Venetian) chairs of the Sixteenth Century.

1660

Length, 34½ inches; width, 30½ inches.

379—ARMCHAIR

160 " Similar to preceding.

E. M. Finner

380—ELABORATELY CARVED OAK COFFER

Wm. E. Nicholson

125 "

Probably Spanish of the late Fifteenth Century. The front is divided longitudinally into three sections. The bottom section is carved with a scroll pattern; the middle section of the front is divided into eight semi-circular arched panels, filled with a carving of a conventional floral design. Both sides have three similar panels of carving. The uppermost section of the front is divided into nine panels, carved with scrolls and birds. The chest is supported on four lion's-paw feet. One end is arranged as a cupboard, the door of which takes in two panels of the front. This cupboard is fitted with three drawers, the fronts of which are of oak, inlaid with light-colored wood.

Height, 25 inches; length, 50 inches; width, 20¼ inches.

381—ANTIQUE CABINET

E. J. Bayer

850 "

French. Early Sixteenth Century. Chestnut. Carved and moulded with four cupboards and five drawers. This exceptionally interesting example of French Sixteenth Century craftsmanship is in two divisions, which is somewhat unusual with cabinets of this date and character. The upper portion is vertically divided into three cupboards and two drawers. The side cupboards have swell fronts bracketed out on corbels of carved cherubim heads, and are carved out of the solid, with classical subjects of a nymph and satyr and nymph and shepherd. The centre cupboard has a glazed door with four panes of glass, divided by fine mouldings. This cupboard has a shelf and is lined with old silken brocade. The whole is surmounted by

a frieze carved in *fleur-de-lis* and rosettes overtopped by a dentilated cornice, which is arched in the centre in a semi-circular form and supported by a carving of two cherubim heads. Below each of the side-cupboards is a drawer with carved front and pendant handle of brass. The lower portion of the cabinet consists of three drawers, two side cupboards, and an open recess in the centre. The drawers, which occupy the entire width at the top, have fronts carved in a Renaissance design of floral scrolls and chimera grotesques. The doors of the cupboards on either side are carved and moulded in an architectonic classical design of arched niches, which are filled by applied carvings of Hebrew prophets, standing on brackets carved from the solid. The centre recess is plainly panelled. The cabinet stands on six feet, the four in front being turned in a flattened spherical shape, the two behind being of square bracket form. The cabinet was probably made by French workmen to the design and under the supervision of one of the Italian master craftsmen brought to France by Francis I.

Height, 73 inches; width, 36½ inches.

382—CARVED OAK CABINET

Mr Henry

673^u

French, of the early Sixteenth Century. From a very elaborately carved base spring four slender fluted Corinthian columns which support a frieze carved with cherubs and couchant lions. The sides are carved panels of interlaced strap-work, shells and acanthus leaves. The upper portion is arranged as a cupboard, the doors to which have boldly carved nude female figures, one holding the sword and scales of Justice, the other standing on a Corinthian column, supporting another in one hand and holding in the other an acanthus leaf, probably to represent architecture. The

panels at the sides are carved with marks. Two drawers below the cupboard are carved with lions' heads, carrying ring handles, and with scroll work. The lower portion is open, the back having three panels of carved interlaced strap work, and acanthus leaves.

Height, 63 inches; width, 43 inches.

383—CORNER CUPBOARD

F. Rose

60" Mahogany, with inlay of Amsterdam marquetry. Dutch, in the style of the Eighteenth Century. Fitted with an oak shelf and gilt metal mountings.

Height, 37 inches; width, 35 inches.

384—SIDEBOARD

Lane Curritto

155" Mahogany inlaid with lines of satinwood. English. Sheraton period. Fitted with three drawers and celaret. Bowed front and taper legs. Has been fitted to a recess.

Height, 38 inches; length, 66 inches.

385—MAHOGANY SOFA

A. B. Rodson

55" Reproduction of a Colonial original. Voluted ends and bear's claw feet. Upholstered in silk tapestry.

Height, 35 inches; length, 58 inches.

386—SCREEN

Wm. J. Mc Guire

160" Three-fold screen. Covered with stamped and gilt leather by Yandell.

Height, 76 inches; width, 72 inches.

ANTIQUE RUGS

387—OLD SENNA RUG

J. E. Redmond

387—

Closely woven silky texture, of ivory-white ground, which is covered with small flowers and conventional patterns woven in a delicate pink, drab and black. Framed by a wide border of yellow and several narrow borders of pale blue.

Length, 5 feet 9 inches; width, 4 feet 1 inch.

388—ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

E. P. Mitchell

388—

Thick pile; golden-brown ground with archaic designs in ivory-white, turquoise-blue and dark brown; bordered to harmonize.

Length, 7 feet 7 inches; width, 4 feet 6 inches.

389—ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

389—

Thick pile. The field is of golden yellow, with conventional flowers and corner ornaments outlined in dark brown. Framed by a series of borders with archaic and other designs in dark brown.

Length, 7 feet; width, 4 feet 9 inches.

390—ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

Harris W. Littenmore

390—

Thick pile; salmon-pink centre panel, which is ornamented with three panels of sapphire blue, containing conventionalized trees of life woven in golden yellow, and corner ornaments of scrolls in brown. Surrounding the center panel is a swastika fret in sapphire blue and a wide and narrow bands of archaic patterns in low tones on a light brown ground.

Length, 8 feet 3 inches; width, 3 feet 11 inches.

391—ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

M. Richards

391—

Thick pile. Golden brown ground with shadings of

ivory-white. Panels of star-shaped ornaments, corner scrolls and border designs woven in dark brown.

Length, 8 feet 8½ inches; width, 4 feet 4 inches.

E. P. Mitchell

392—ANTIQUE SAMARCAND LONG RUG (Chinese-Turkestan)

90" Thick pile. Golden yellow ground. Covered with a series of panels running crosswise, which contain conventional trees of life in brown, and are bordered in turquoise blue. Framed by a narrow border of scroll pattern.

Length, 10 feet; width, 3 feet 3 inches.

Mr Henry

393—LARGE ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

130" Thick pile. The centre panel is of turquoise blue and covered with a profuse decoration of medallions of scrolls outlined in two shades of pink. Framed by a wide border and a series of narrow borders of archaic ornament and conventional patterns woven in harmonious colors.

Length, 9 feet 5 inches; width 4 feet 10 inches.

E. P. Mitchell

394—LARGE ANTIQUE SAMARCAND RUG (Chinese-Turkestan)

180" Thick pile. Golden brown ground, with a central circular medallion of turquoise-blue and a conventional tree of life in yellow. Over the field are archaic and conventional Chinese designs woven in dark brown and two shades of blue.

Height, 13 feet 2 inches; width, 6 feet 5 inches.

LINE ENGRAVINGS

BARTOLOZZI, FRANCESCO

395—ATALANTA AND HIPPOMANES

Miss Lape

300" After B. Luti. Has been folded; slightly foxed. Black frame.

CARS, LAURENT

396—THE BATHER

F. G. Macomber

13⁰⁰ After François le Moyne. The condition leaves something to be desired. Black frame.

CUREGO, DOMENICO

397—"ORCO LUCINA E NORANDINO"

G. G. Gudebrod

7⁰⁰ From "Orlando Furioso." After Lanfranchi. Foxed: has been repaired. Black frame.

PETER DE IODE

398—HENRICUS LIBERTI

6⁰⁰ Musician. After Van Dyck. From the "Iconographie." Black frame.

MÜLLER, G. A.

399—THE SONS OF RUBENS

J. R. Steers

9⁰⁰ After Rubens. Margins slightly foxed. Black frame.

NEEFS, JACOB

400—MARTIN RYCHART

R. B. Hodson

16⁰⁰ After Van Dyck. Second state. Good, original impression. Black frame.

PEDRO, F.

401—CIMON AND IPHEGENIA

Mrs. F. K. Candler

3⁰⁰ After Angelica Kauffman. Black frame.

PONTIUS, PAUL

402—PORTRAIT OF THE ENGRAVER

S. G. Rosenbaum

5⁰⁰ After Van Dyck. From the "Iconographie." Black frame.

403—EMANUEL FROCKAS

4 00 After Van Dyck. From the "Iconographie." Black frame.

404—THE SAME

In poor condition. Black frame.

3 00 TARDIEU

405—LA GAGEURE DES TROIS COMMERES

12 00 After Eisen. Good impression, slightly foxed. Black frame.

VERTUE, GEORGE

406—JOHANNES UITENBOGAERT

5 00 In excellent condition. Black frame.

VORSTERMAN

407—THOMAS HOWARD, DUKE OF NORFOLK

3 00 After Hans Holbein. An interesting portrait. Black frame.

408—PORTRAIT OF JAMES I, KING OF ENGLAND

An early and interesting portrait. Black frame.

MEZZOTINTS

ANNIS, W. T.

409—THE DUMB ALPHABET

6 00 A portrait of Lady Leicester. After J. Northcote. Good impression, with margins, foxed. Black frame.

REYNOLDS, SAMUEL W.

One of the last of the great mezzotinters. The teacher of Samuel Cousins.

411—MRS. MERRICK

8⁰⁰

After Sir Joshua Reynolds. Open letter proof, with full margins. Somewhat foxed. Black frame.

Mrs F. H. Cundleton

412—HARRIET POWELL

13⁰⁰

After Sir Joshua Reynolds. Open letter proof, on India paper. Black frame.

J. R. Steers

413—"PROTECTION"

4⁰⁰

The Misses Hardwick. After Sir Joshua Reynolds. Open letter proof, on India paper. Black frame.

Mrs F. H. Cundleton

414—A CONTEMPLATIVE YOUTH

5⁰⁰

After Sir Joshua Reynolds. Etching and mezzotint. Open letter proof, on India paper. Black frame.

SCOTT, B. F.

415—A FENCER

3⁰⁰

After J. B. Smith. In fair condition. Black frame.

Mrs F. H. Cundleton

SMITH, JOHN RAPHAEL

"Among all the engravers the art of mezzotint has produced, J. R. Smith is perhaps the most skillful and accomplished. His scraping has all the strength and vigor of a man who is complete master of his craft."

—*Alfred Whitman.*

416—WATERING THE CART HORSE

22⁰⁰

After George Morland. Open letter proof. Good impression, but somewhat stained to the left. Black frame.

J. R. Steers

ENGRAVINGS IN STIPPLE

GANJAIN, T.

417—THE LASS OF LIVINGSTONE

After George Morland. Black frame.

TOMKINS, PELTRO WILLIAM

418—MUSIDORA

After William Hamilton. Open letter proof. Slightly foxed. Black frame.

ENGRAVINGS ON WOOD

BAUDE, CHARLES

419—PORTRAIT OF VICTOR HUGO

Signed at the bottom, *Ch. Baude*, 1882. Black frame.

COLE, TIMOTHY

Timothy Cole shares with Henry Wolf the honor of being the greatest wood engraver in the world.

420—SPRING

After Botticelli. A very interesting proof. In the handwriting of the engraver, to the right, *W. M. Laffan, Esq.* *T. Cole*, and to the left, *Botticelli*, "Spring." In the upper left margin is the following pencilled note: "*This is not an etching, but a wood engraving. It was printed from the wood by Cole at Florence in August, 1885.*" Black frame.

KINGSLEY, ELBRIDGE

421—THE OLD WELL

After J. Francis Murphy. Proof on thin Japan paper. Slight stain down the middle. Black frame.

PUTNAM, S. G.

422—THE WATERFALL

S. G. Rosenbaum

After R. A. Blakelock. Signed artist's proof, on thin Japan paper. Signed by both painter and engraver. Oak frame.

19⁰⁰

ETCHINGS

DILLAYE, BLANCHE

423—LOW TIDE

Mrs. Vivian Spencer

Signed artist's proof, on Japan paper. Oak frame.

6⁰⁰

FLAMENG, FRANÇOIS

"He can overcome any technical difficulty that Rembrandt himself could overcome."

—P. G. Hamerton.

424—PORTRAIT OF CHARLES DARWIN

S. G. Rosenbaum

After John Collier. Signed artist's proof, on Japan paper. Signed by both painter and etcher. The best portrait. Black frame.

6⁰⁰

HAMILTON, HAMILTON

425—HER FIRST COMMUNION

After Jules Breton. Trial proof of the finished plate, before publication. On Japan paper. Black frame.

39⁰⁰

LATHROP, W. I.

R. L. Oliver

426—EVENING IN A HAMLET OF FINISTENE

After Jules Breton. Remarque proof on Japan paper. Black and gold frame.

8⁰⁰

In. Mc Geary
427—"IT CROSSED THE CHURCHYARD WITH A SIGH

6⁰⁰ AND SAID: 'NOT YET. IN QUIET LIE.'"

After Louis K. Harlow. Signed artist's proof, on Japan paper. Signed by both painter and etcher. White frame.

428—"AND O'ER THE FARMS, O CHANTICLEER

J. G. Rosenbaum
YOUR CLARION BLOW; THE DAY IS NEAR."

8⁰⁰ After Louis K. Harlow. Signed artist's proof, on Japan paper. Signed by both painter and etcher. White frame.

REMBRANDT

429—THE GREAT COPPENOL

4⁰⁰ " " "
Reproduction. Black and gold frame.

430—THE DEATH OF THE VIRGIN

L. S. Hough
3⁰⁰ Reproduction. Black and gold frame.

431—CHRIST HEALING THE SICK

J. G. Rosenbaum
12⁰⁰ Etched by Léopold Flameng. Proof marked "77."

A wonderful copy of Rembrandt's great masterpiece. This etching by Flameng is not less remarkable, technically, than is the original print. Black and gold frame.

432—THE RESURRECTION OF LAZARUS

L. S. Hough
3⁰⁰ Reproduction of the fifth state. Black and gold frame.

433—CHRIST PRESENTED TO THE PEOPLE

J. G. Rosenbaum
4⁰⁰ Etched by E. Charreye. After the proof (first state) in the collection of M. Dutwit. Black and gold frame.

434—"ECCE HOMO"

C. E. Gudebrod
3⁰⁰ Reproduction. Black and gold frame.

65⁰⁰

425A

Water Color - Mr Richards.

435—THE THREE CROSSES

L. S. Seaghi

5⁰⁰

Reproduction of the first state, before the mysterious shading on both sides of the plate, and before many changes in the figures in the foreground. Black and gold frame.

436—THE GREAT DESCENT FROM THE CROSS

N. Kirchnermeister

4⁰⁰

Reproduction. Black and gold frame.

ORIGINAL DRAWINGS

BOUGHTON, GEORGE H.

437—"THE HOUSE BY THE SEA"

A. F. Ans

15⁰⁰

A very beautiful drawing in pen and ink and wash, heightened with color, on gray paper. Signed in lower left corner G. H. B. Black frame.

FROST, A. B.

438—"A TOUGH YARN"

R. B. Roden

9⁰⁰

Original drawing in pen and ink, in the artist's earlier manner. A very characteristic example of the work of this greatest of American humorous draughtsmen. Black and gold frame.

PHOTOGRAPHS

439—THE CHILDREN OF CHARLES I

M. J. Fox

5⁰⁰

After Van Dyck. Oak and gold frame.

440—CHRISTIAN PAUL VAN BERESTEYN

L. C. Rosenbaum

Burgomaster of Delft. After Rembrandt.

30⁰⁰

AND VOLKERA NICOLAI KNOBBERT

Wife of the above. After Rembrandt. Both are artistically framed in black and gold frames, with glass

of a yellow tone, which gives an "Old Master" effect.
A pair: will not be separated. One lot.

441—PORTRAIT OF AN ADMIRAL

J. C. Rosenbaum

400 After Frans Hals. From the painting in the Hermitage, St. Petersburg. Black and gold frame.

442—PORTRAIT OF A MAN

" " "

300 After Albert Dürer. From the painting in the Prado, Madrid. Black and gold frame.

443—PORTRAIT OF A YOUNG VIOLINIST

J. W. McLeary

300 After A. Bronzino. From the painting in the Prado, Madrid. Black and gold frame.

444—PORTRAIT OF A YOUNG MAN

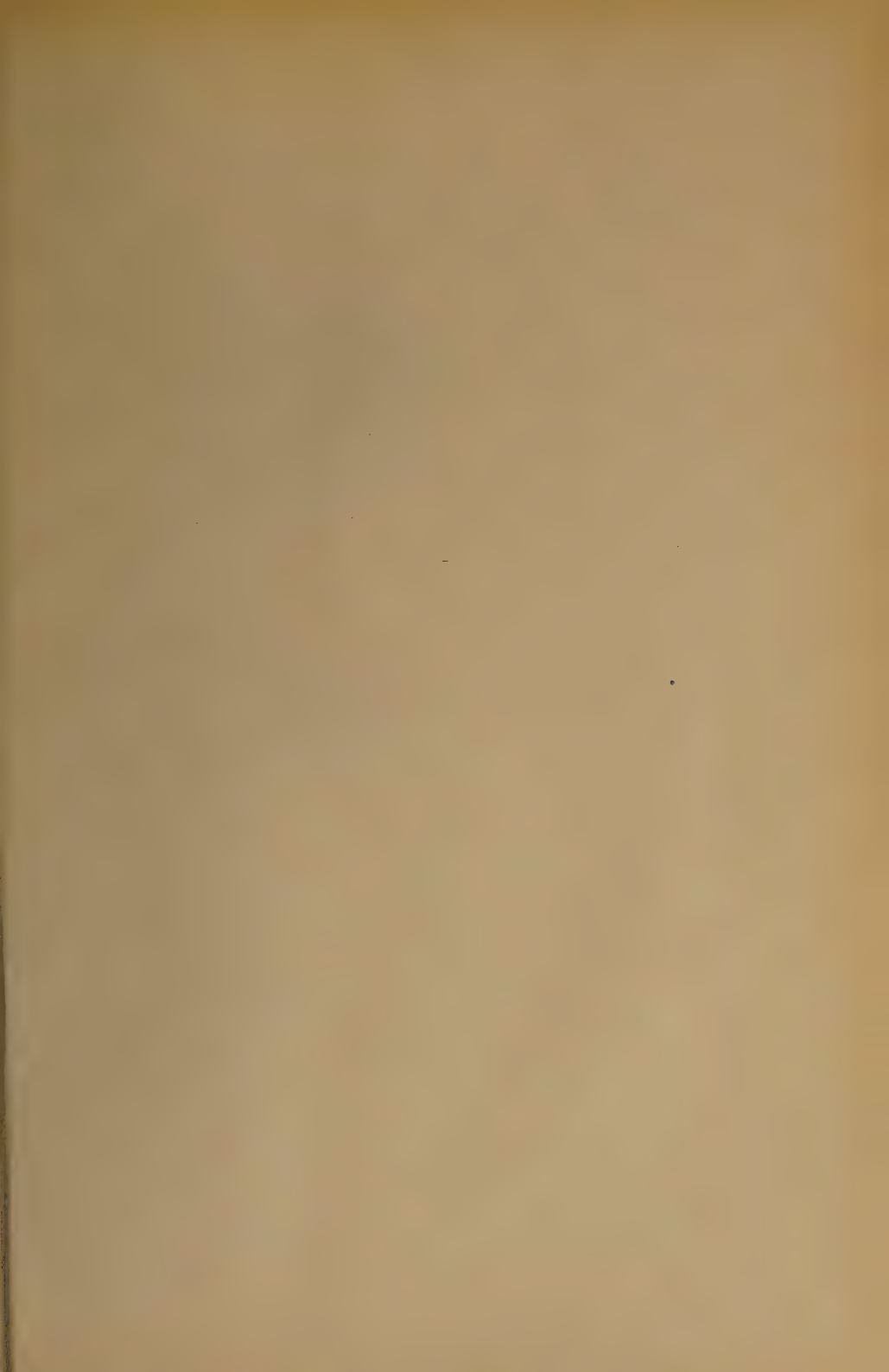
J. C. Rosenbaum

300 After Albert Dürer. Oak and bronze frame.

AMERICAN ART ASSOCIATION,
Managers.

THOMAS E. KIRBY,
Auctioneer.





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